The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MARCH 10, 1920 PRICE FIFTEEN CENTS

THE NATIONAL THEATRICAL WEEKLY

FOR EVERY TYPE OF ACT

CLOUDS

THAT PASS IN THE NIGHT

SONG FOX TROT

CLOUDS.
(That Pass In The Night)
By LEE DAVID
Refrain
When the clouds are pass - ing in the night, I ____ dream of
p - f
you, When the clouds en veil the sil very light I ____ dream of you
But the clouds that pass me in the day Hide the sun-shine, make the skies look gray;
How I wish and long and wait till they roll by, roll
L. H.
L. H
by Clouds.
Clouds 4
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TENTS OF ARABS
Song *One Step*

WOND'RING
Ballad *Fox Trot*

ROMANCE
Eventual Song Waltz Hit

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Song *One Step*

WOND'RING
Ballad *Fox Trot*

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Eventual Song Waltz Hit

TRIUMPHANT SONG and DANCE SUCCESS

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CENTURY THEATRE COST SHUBERTS LESS THAN $1,000,000

Property Was Sold for $800,000 at Auction Although Site and Building Cost $2,000,000 Years ago. Interesting Facts Disclosed in Transfer of Big House

When the Century Theatre property was acquired recently by the Shuberts and their associates, one of the most astute deals involving theatrical property put over in years was consummated, it was learned last week. And, when it is considered that this property has stood its original builders, the New Theatre Company, a loss totaling almost $5,000,000 during the ten years of the theatres' existence, the building and site costing upwards of $2,000,000 alone, it is plain that the Shuberts and their associates got a bargain when they bought the property for less than $1,000,000. As a matter of fact, $800,000 in cash was the recorded price paid when it was sold under the hammer, at foreclosure, November 21, last, by Auctioneer Henry Brady.

The ostensible buyer at that time was E. A. Potter, Jr., one of the vice-presidents of the Guaranty Trust Company, who bought the property in his own name, but was acting for the Shuberts.

The acquisition and foreclosure were carried through in such an efficient manner that though every step was a matter of public record, so neatly concentrated were the legal proceedings that comparatively few outsiders were aware of the status of the property during the last year or two, despite occasional mentions of it made in the press.

Thus the chances of attracting some outsider who might have come forward to bid on the property, in which event those who acquired it at the auction sale might have been forced to pay a much greater price than they did, were materially minimized, so much so, in fact, that at the sale there was but one bidder, he acquiring the property at his initial bid of $800,000.

There was also another reason why more bidders were not attracted. It appears that, through a Supreme Court order, the ante for the right to bid was raised to $28,000, the following provision in the terms of sale approved by the court being self-explanatory and also significant:

"No bid shall be received from any bidder for said property, who shall not first deposit with the referee the sum of $28,000, and such other amounts as will cover the taxes, assessments and water rents, which are or may become liens on the mortgaged premises, from and after November 2, 1919, to the time of the sale, either in cash, or by check certified by a National or State Bank or Trust Company, situated in the State of New York."

Other details connected with the foreclosure proceedings are interesting because of the relationship they bear to the passing of the "billionaire" ownership of the Century, the varied tenancy of the house since it was opened more than ten years ago; the present expiring lease held by Morris Gest, details connected with the latters' tenancy and the ultimate uses to which the theatre will be put by the Shuberts.

On June 4, 1919, the Equitable Trust Company, as trustees, through its attorneys, Murray, Prentice and Howland began a foreclosure action in the Supreme Court against the New Theatre Company and several other defendants, among whom were Morris Gest, he being made a party to the action because he was a tenant under a lease at the time.

The complaint set forth, among other things, that on February 1, 1909, the New Theatre Company issued $1,750,000 worth of gold bonds, bearing interest at the rate of 4½ per cent. per annum, the principal being payable at the end of ten years. They were mortgage bonds, being a first lien on the property and it was provided in the deed of trust that the entire principal became due at any time there was a default in the payment of interest. At the time the bonds were issued, William K. Vanderbilt became the holder of $600,000 worth, and in addition, was the holder of a second mortgage for $100,000. Subsequently, he became the recorded holder of all the bonds, from which it may be gleaned that the theatre cost him more money than anybody else.

In February, 1919, the principal and interest on the bonds became due. There was a default in the payment and, after waiting until June of that year, the Equitable Trust Company began a foreclosure action. None of the defendants contested the action, but formal appearances were filed by attorneys representing three of them. Anderson & Anderson represented William K. Vanderbilt; Cravath & Henderson represented the New Theatre, and Dittenhoefer & Fishel appeared for Peter Clark.

At the time the action was started, $39,375 was claimed to be due in interest alone, so that the complaint asked for a total judgment of $1,831,156.25.

June 6, 1919, a motion was made in the Supreme Court for the appointment of a receiver. James Herbert, Otto A. Kahn's private secretary, who, it was stated, negotiated the lease with Morris Gest, was suggested as receiver, the suggestion being in the form of a letter to the judge, in which it was also stated that Herbert's appointment had the approval of William K. Vanderbilts' attorneys, who represented the holder of "all the bonds." However, the suggestion evidently had no effect on the court, for on June 20, 1919, John Brown, erstwhile business manager here of the Chicago Opera Association, and formerly business manager of the Metropolitan Opera House, was appointed receiver by Judge Hendrick, the receiver's bond being fixed at $1,000. Later though, the amount of the bond was increased to $25,000.

In support of the application for a receiver, there was an affidavit made by E. P. Bramwell, a real estate expert of

(*Continued on page* 35)

BLANEYS SHOW NEEDS FIXING

HARTFORD, March 6.—It will take considerable revamping and cutting before "The Unwanted One," a drama by Foster Halsey and Clara Beranger, which was given its first out of town showing here this week by the Blaneys, of New York, will be in shape for presentation on the New York stage. As it stands, the play is somewhat confusing, but not because of lack of repetition. In setting forth its propaganda message, every point is made over and over again.

The story concerns an American who marries a Chinese princess and brings her back to his family in America. The family to which the one-time wayward younger son introduces his high-cast bride is, of course, wealthy, fashionable and with but one exception as disagreeable and nasty a crowd of people as could well be imagined. Into this family comes the lovely Wan Ti Ti, who had, in far off China, first reformed the drunken boy and then married him.

To make life more miserable for the unwanted one, a vampirish young lady, who had once refused to marry the younger son, sets about breaking up the home that the boy has made for his Celestial wife. She succeeds to the point where the wife proposes that she become the concubine of her husband. But, finally, love and an old grandmother find a way, and, with the final curtain we find happiness in store for the boy and his Oriental wife.

A company of capable players did the best it could with the material at hand and gave a smooth first performance. Madeline Delmar was a beautiful and apathetic figure as the Chinese bride. Forest Winant was the youth who reformed and came back to America. Others in the cast were Ivy Troutman, Leah Winslow, Gesmonda Nichoai, Frances Neilson, Doris Fellows, Victoria Sturgis, Mabel Bert, Marguerite Leslie and John Windemere.

DIDN'T GET EQUITY CONTRACTS

Complaint has been filed with the Chorus Equity against the Wellington Producing Company by members of the "Penny Ante" company, now playing in the South. The complaint is based on the contention that, when the "Puck and Judge" was in Memphis last week where it was reorganized and renamed "Penny Ante," the Equity members of the cast were obliged to sign non-equity contracts. Such action being a direct violation of an agreement between the Equity and the Producing Manager's Association, the case will be taken up this week.

COHAN RE-VAMPING PLAY

PHILADELPHIA, March 7.—George M. Cohan is here whipping into shape his first production as an individual manager, "The Irresistible Genius." He will rewrite the entire first act and inject a punch into the remainder. When the play leaves here it will take a roundabout trip to Broadway, owing to the exigencies of bookings, the company halting at Buffalo and Rochester. The show has also been renamed "Genius and the Crowd."

TRANS-CANADA BUILDING

LONDON, Ont., March 5.—John R. Minhinnick, Western Ontario manager of the Trans-Canada chain of theatres, announced this week that the company will erect theatres in Kitchener, Sarnia, Chatham and Stratford

"JANE CLEGG" GETTING COIN

Not only has "Jane Clegg" presented by the Theatre Guild at the Garrick Theatre, become a much-heralded dramatic success in the two weeks since its initial presentation, but it also has taken in twice as much money as "John Ferguson" earned last season in a like period for the Guild. The first two weeks' receipts of "John Ferguson" last season were, respectively, $4,200 and $5,345, and the receipts of "Jane Clegg" during the last two weeks were $9,000 and $9,024, respectively.

The business done by "Jane Clegg" during the last two weeks is quite extraordinary especially when it is considered that the Garrick's seating capacity is but 537, and the maximum gross receipts possible, with prices ranging to $3 top on Saturday night, is $9,473; that is if the patronage does not grow to standee proportions.

Thus, if the weekly receipts continue to total $9,000 or over during the run of "Jane Clegg," the Theatre Guild will be netting upwards of $5,000 a week for, with this play or one of a like nature, the Guild's operating expenses, including the rental of the theatre, do not reach $4,000 a week.

And beginning March 22, on which day a series of matinee presentations of Euripides' "Media" will be inaugurated by Maurice Brown and his wife, Ellen Van Volkenburg, the Theatre Guild will begin deriving additional revenue from the Garrick, leased from the Shuberts, the lease having three more years to run.

The Guild has no interest in the forthcoming "Media" performances.

MAY SEPARATE TWINS

BALTIMORE, March 7.—Physicians made known this week that a simple operation can be performed that will separate the famous Philippine twins, Lucio and Simplico Godino.

The two boys, who are eleven years old, were placed in Johns Hopkins Hospital last June, where X-ray photographs soon brought out the fact that the children were perfectly normal, but their tissues are joined at the base of the spinal column. There is no bone connection, the physicians say.

The unwillingness of the boys' guardian, Theodore R. Yangco, Philippino Commissioner, is all that stands in the way of the operation.

APPEAL TICKET "SPEC" CASE

District Attorney Swann last week took an appeal from Judge Rosalsky's recent decision in the Leo Newman and Louis Cohen ticket "spec" cases, in which it was held that the Kilroe-Williams ordinance was unconstitutional.

Supreme Court Justice Finch signed an order granting permission to the District Attorney to carry his appeal to the Appellate Division of the Supreme Court, and whichever way the case is decided by the latter court, it is probable it will afterwards reach the Court of Appeals and, ultimately, the United States Supreme Court.

Louis Marshall is still acting as attorney for the ticket brokers involved in the case.

WILL ADDRESS CHORISTERS

Among the speakers scheduled to address the open meeting of the Chorus Equity Association Sunday are Burton Churchill, Frank Bacon, Leo La Blanc and Maride Schwartz, president of the Woman's Trade Union League.

AMERICAN SOLDIERS ABROAD AGAIN HUNGRY FOR SHOWS

Demand for Attractions Is So Strong That Y. M. C. A. Is Sending Stock Company with Scripts and "Props"—Donated by Managers Free of Charge

The British, French, American and other Allied soldiers still in Germany, are demanding American shows, and have made their plea so insistent that the Y. M. C. A., although it had discontinued its entertainment service, is again undertaking to furnish them with attractions. About 50,000 American soldiers alone are now quartered at Coblenz and, early this week, a stock company sailed aboard the S. S. "Royal George" to satisfy their needs.

The company is being directed by Walter Young and was organized by Thomas Sabine McLane, who, for two years, took charge of all the "Y" entertainment work abroad. Mr. McLane is no longer connected in that capacity with the Y. M. C. A., but, on receiving a special request from the American soldiers, got the company together. Others will likely follow shortly.

Walter Young directed the rehearsals of the company, which consists of Dorothy West, Miss Chubb, Leony Saville, Helen Aubrey, Virginia Chauvenet, Maude Meagher, Fred Brown, Charles Clear, James Swift, Anthony Blair and Rawn Rapsher. They will play to the American forces and present a repertoire of plays without any admission charge. Their repertoire consists of twenty-two of the best hits presented on Broadway in the last few years, and have been given free of charge by the authors and producers. Twelve one-act plays are also included. The Selwyns gave the stage "props" free of charge.

The productions included are as follows: "Peg o' My Heart," "What Happened to Jones?" "A Night Off," "A Full House," "It Pays to Advertise," "Kick In," "Twin Beds," "Raffles," "Stop Thief," "Within the Law," "The Barrier," "A Pair of Queens," "A Pair of Sixes," "The Brat," "The Country Boy," "Under Cover," "The Man on the Box," "Baby Mine," "Little Peggy O'Moore," "Johnny, Get Your Gun," "The Silent Witness," "The Deep Purple" and "Pink Dominoes."

The company will remain in Coblenz for six months from the day of their arrival.

"CORNERED" SHOULD PLEASE B'WAY

BALTIMORE, Mar. 6.—"Cornered," opened here this week by Henry W. Savage, has all the thrills of a regular old-time melodrama, except that the figure of the villain is conspicuous by his absence. Florence Nash plays the leading role and is afforded ample opportunity for good character work in the dual role of a society girl and a feminine crook.

Throughout the whole piece the situations were a strange mixture of the unexpected with the familiar. The dialogue bristles with epigrams in slang, with which all good stage crooks have the habit of delighting an audience. Although the piece has the ear marks of serious drama, it is not to be taken too seriously and is entertaining and thoroughly amusing.

Miss Nash plays the roles of Mary Waring, a society girl who is both an orphan and an heiress, and Madge Brennan, who, though a crook and brought up a crook, is not "that sort." The story revolves about the remarkable resemblance of the two girls. Such resemblance, though rare, sometimes does exist, and Miss Nash made it seem quite possible.

George Wells, as the hero, was sufficiently attractive and romantic. Edward Emery, as one of the crooks, was good. Others who contributed toward the success of the performance were Walter Walker, Amelia Gardner, Michelette Buram and Morgan Coman.

This piece should find favor in New York.

READY TO REHEARSE

Gus Hill will place his new three-act musical show, "Bringing Up Father at the Sea Shore," in rehearsal Thursday, and open out of town on April 5. The piece has been written by Nat Le Roy and the lyrics and music are by Ed. Hutchinson. The Baroness De Blance and Daniel Barret have been engaged for the leading roles and will be supported by William M. Swayne, S. C. Robinson, Beatrice Wood, Bert Bernard, Ed. Hogan, Florence Allen, Betty Cardova, Marie Hickman and a chorus of twelve. The attraction will be managed on the road by Billy Barey.

GEORGETTE COHEN DUE HERE

When the *Adriatic* arrives here from London this week Georgette Cohan, daughter of George M. Cohan, is expected to be among the passengers. While in London she played a part in Peter Pan. She has been absent seven years, and will probably appear next season in a play written by her father.

BIANCA WEST SUES HUSBAND

BRIDGEPORT, Conn., Mar. 5.—Bianca West, who some seasons ago appeared on the stage in "Colorado," "Paid in Full" and "Mrs. Warren's Profession," has filed suit against her husband, William D. Bishop, grandson of the late president of the New York, New Haven and Hartford Railroad, asking that the defendant be compelled to support her.

Attachment on Bishop's property, to the amount of $200,000, has been authorized by the court and the banks and trust companies have been ordered not to honor his drafts, pending settlement of the suit.

The complaint alleges that Bishop deserted his wife in November, 1918, and, since, has failed to contribute to her support.

CARPENTIER TO GIVE SHOW

Jack Curley, the fight promoter, has arranged for a ten week's tour in this country of Georges Carpentier, the French boxer, scheduled to start May 3, with New York as the probable jumping-off place. During the tour, the fighter will give exhibition bouts in the larger cities and will be accompanied by Curley and several French sparring partners. Curley has guaranteed the Frenchman $7,000 a week, with all expenses, and is reported to have insured him for $100,000 against accident or injury.

Carpentier will arrive in this country the first week in April, and go direct to California to make a picture.

ERNEST WILKES MARRIES

SAN FRANCISCO, Cal., Feb. 6.—Ernest Wilkes, the stock circuit man, was married here last week to Mrs. Alecia McQuaid Zabali, formerly the wife of Peter Zabali, at one time district attorney of Salinas and a wealthy ranch owner of Monterey. Wilkes has also written some plays, his first being "Broken Threads," which ran at the Fulton, New York. "Hearts Delight," another play of his, is soon to be staged in New York, and "False Gods," just completed, will have its initial production in Los Angeles in a few weeks.

ELKS BUY SHOW

BRIDGEPORT, Mar. 5.—The Bridgeport Lodge No. 36, B. P. O. E., has purchased the show, "Linger Longer Letty," with Charlotte Greenwood, for the evening of March 15th, when the lodge will inaugurate a series of entertainments.

"Linger Longer Letty" will be followed by another show either a month or six weeks from March 15th.

DISMISS BILLPOSTING COMPLAINT

Judge Knox, in the United States District Court last week rendered a decision dismissing the complaint in the Sherman law action brought by the William H. Rankin Advertising Company against the Associated Billposters of the United States and Canada, and thirty-six others, several of whom are well known theatrical people.

Shortly after the action was brought, the defendants demurred to the complaint and Judge Augustus N. Hand, holding with the defendants' contention, dismissed the complaint. Then, instead of taking an appeal to the United States Circuit Court of Appeals, John B. Johnston, the plaintiff's attorney, served an amended complaint. This, too, was attacked by the defendant, and, in dismissing it for the second time, Judge Knox, before whom the matter came up, wrote, in part, as follows:

"Even if, as an original proposition, I might have entertained a view of the law differing from that of Judge Hand, it seems to me that I should certainly not subject the parties to what would probably be a long and expensive litigation without having the authority of the complaint passed upon by an authoritative court."

In the complaint, after setting forth the history of the bill-posting association and then telling of the acts which it is alleged amounted to a conspiracy, the Rankin people set forth that Judge Landis, in Chicago, declared the association a "combination and monopoly engaged in acts of illegal conspiracy." This decision of Judge Landis, it is alleged, was rendered July 6, 1916, and resulted from an action in equity brought by the Government in the Illinois Federal Court against the Billposters' Association.

The plaintiff, therefore, sought a judgment for $120,000 and treble damages, which the Sherman act provides.

The following are the individuals included as defendants in the action: Peter J. McAliney, St. Louis, former president of the association; David L. T. Bennett, Minneapolis, former vice-president; John E. Shoemaker, Washington, D. C., former treasurer; John H. Logeman, secretary, Chicago; Edward C. Donnelly, Boston; Joseph J. Flynn, Lawrence, Mass., executors of the estate of the late Barney Link, New York City; James F. O'Melia, Jersey City; O. S. Hathaway, Middletown, N. Y.; Samuel Pratt, New York City; James A. Reardon, Scranton; Burnett W. Robbin, Chicago; George L. Chennell, Columbus, Ohio; Will J. Davis, Gary, ind.; Phineas B. Haber, Fon du Lac, Wis.; Charles T. Kindt, Davenport, Ia.; Frank Z. Zehrung, Lincoln, Neb.; Lewis H. Ramsey, Lexington, Ky.; James A. Burbridge, Jacksonville, Fla.; Walter S. Burton, Hampton, Va.; James A. Curran, Denver; A. A. Edwards, Waco, Texas; Thomas H. B. Varney, Oakland, Cal.; Edward L. Ruddy, Toronto, Can.; John F. Sheehan, San Francisco.

John B. Johnston stated early this week that he was preparing an appeal to the United States Circuit Court of Appeals from Judge Knox's decision.

WILLIAMS SUES HOPKINS

Arthur Hopkins was made defendant last week in a suit brought by John D. Williams, producer of "The Copperhead," for $15,000, in the Supreme Court, over Lionel Barrymore. Hopkins produced "The Jest," in which Lionel appeared with his brother John. Williams claims that on June 1, 1918, Hopkins agreed to share the profits of "The Jest" equally with him, in consideration of Williams' agreement to permit Lionel Barrymore to leave the cast of "The Copperhead," and the losses which that production would bear therefore.

Williams states that his losses in "The Copperhead" were over $30,000 as a result of Barrymore's absence from the cast, and that Hopkins has failed to live up to his agreement. In addition to $15,000, Williams asks a division of the profits of "The Jest," the amount of which he does not know.

FRIARS TO HONOR APPLETON

Members of the Friars Club will tender a "beefsteak" in honor of George Appleton, manager of the Maxine Elliott Theatre, in the club grill room next Saturday.

BOSTON LIKES "HONEY GIRL"

BOSTON, March 6.—"The Honey Girl," a musicalized version of "Checkers," produced by Sam H. Harris, has caught on here and is going very nicely. In reviewing the show, the Boston Transcript says:

"A goodly measure of sentiment, an equal quantity of melodrama, together with the necessary music and costumes and dancing; the result is "Honey Girl." After the "revues," which some say are beginning to pall on a public which still has a human hankering for continuity, a measure of sentiment and a helping of melodrama are very welcome. If the music isn't superlative, even if it is moderately good, then the sentiment and the tense moments are things to fall back on while waiting for a fresher melody; and anyway, sentiment is usually so badly done in musical comedy (where it is also most often found) that to have it conveyed with something like sincerity, something of illusion, is sufficiently novel to be worth the remarking. So it is with "Honey Girl."

"Taking the plot to the race track does a number of things; it furthers the plot, it justifies a more sophisticated series of bright frocks, it explains partially the presence of the bizarre Carmencita all vivid in black and yellow with great gold circlets of earrings and eight white-clad bizarre young Spanish ladies for the bodyguard. It permits continuation of the humors of "Tip" Smiley (George McKay), a hard-faced, hard-voiced, brazen-mannered young man, who smiles a hard smile and is entirely likable. He has already asked while in Parkerstown why they don't move the freight car so he can see the town; he contributes the assertion that when G. W. Parker opened his pocketbook four mice jumped out; on being asked if he came from the North he desires to know if he looks like a Pole. He declares that if they are keeping Parkersburg open for him they may shut it up. The race track scene also gives him an opportunity to keep the audience informed as to the progress of the race, a task he undertakes with considerable gusto.

"Edward Clark has made a straightforward job of writing the book of 'Honey Girl'; it permits the sentiment no margin of excess talk that would spoil it. Albert Von Tilzer wrote the music, and it has certain brightnesses and quick running orchestrations behind its rhythms, and an occasional yearning of smooth and pleading strings. Again it goes without special freshness to commend it, but on the whole it serves well the mood of the play and the need of the specialties."

WINS AS WEIGHT LIFTER

MONTREAL, Can., Mar. 4.—Hector Decarie was pronounced the world's champion weight lifter here last week when Wilfred Cabana, a challenger, failed to make his appearance at the last bout of the championship contest. Cabana would not go on because he was refused an injunction to stop the confest, as he was not satisfied with the interpretations of the referee. The forfeit was $1,000.

PROVINCETOWNERS REHEARSING

The Provincetown Players are rehearsing a new bill of playlets which they will present beginning March 19. The bill will consist of three one-act plays, the first one being "Exorcism," by Eugene O'Neill.

The second is called "Kurzy of the Saint," by Djuna Barnes, and the third one, which has not been definitely decided upon, will be either "Lithuania," by Rupert Brooke, or some American playlet.

MOROSCO TO STAR MANDE FULTON

Maude Fulton, author and star of "The Brat," and once the dancing partner of Billy Rock, is returning to Oliver Morosco's management to star in a medium written by her, to which Morosco has secured the rights.

RUBIN AND ROSA

The performers whose pictures are on the cover of this issue are featured as a special attraction with the Al Reeves Show. Composing music is one of their accomplishments and they will shortly publish a very catchy instrumental number, name of which has not been decided upon. They are under the exclusive direction of Jos. E. Shea.

WEINGARTEN GETS BACK HIS AMERICAN WHEEL FRANCHISE

Damage Action for $25,000, Brought By Him in Supreme Court, Is Settled After Number of Witnesses are Examined. Was Taken Away in 1917.

After a trial which lasted three days in the Supreme Court, before Justice Giegerich and jury, but which bid fair to continue throughout the week, the American Burlesque Association last week settled the suit brought against it by Issy Weingarten. The suit was settled last Wednesday afternoon in the courtroom, after the judge had announced an adjournment for the day. By the terms of the settlement, Weingarten has had returned to him the franchise he held over the American Wheel until it was revoked by the burlesque association in 1917.

The franchise still had a year to run at the time of its revocation when Weingarten was presenting his show called "September Morning Glories." The burlesque association complained to Weingarten about the low calibre of his show and told him to fix it up so that it would conform to the standard indicated in the terms of the franchise. Finally, the association sent a censorship committee, headed by Charles M. Baker, to Boston to witness and report back upon the merits of Weingarten's show.

The committee reported adversely upon the show, as a result of which the board of directors of the association revoked the two-year franchise held by Weingarten. He, therefore, withdrew his "September Morning Glories" show from the circuit, and several months later, through Max D. Steuer, his attorney, brought an action against the burlesque association claiming $25,000 damages, his claim being based on the money he alleged he would have earned in profits had he been permitted to operate under his franchise.

Norma Bell, the former prima donna in Weingarten's show, was called as a witness by the plaintiff. She testified that the show measured up to the standard of the average burlesque attraction, noting that the chorus was uniformly pretty and the principals were as good as those in the average show. Her critical discernment, she stated, was measured by twelve years' experience in burlesque. Her story remained substantially the same under cross-examination.

Abraham Furman, a theatrical costumer, testified that he had furnished the show with a set of new costumes a week before Weingarten's franchise was revoked. His testimony was offered by the plaintiff to offset the defendant's allegation that the show was not being improved.

Issy Weingarten was, of course, the principal witness. He described several conferences he had with Peck, Baker, Scribner and Jennings, of the burlesque association, telling how he pleaded with them not to revoke his franchise over the American Wheel. Finally, he stated, he had a heart to heart talk with Sam Scribner. The latter had told him that his franchise was to be revoked, so he pleaded with him to exercise his influence with the directors not to take that action. And Scribner said to him, he testified, " 'I'll tell you what I'll do for you; we're going to take the franchise away from the 'Forty Thieves' show, and I'll see to it that you get a piece of it.' "

Whereupon, Weingarten said he retorted, "You'll never get me to take a piece of it. I'm not going to take away any one's bread and butter."

To which, he testified, Scribner retorted, "Well, that's the best I can do for you."

Charles M. Baker was noticeably nervous when he took the stand to answer questions propounded by Max D. Steuer. His nervousness, rather than any desire to be evasive in his replies, contributed to a forgetfulness on his part that was capitalized by Steuer to the best interests of his client. What Weingarten's attorney was obviously bent on getting from Baker was an admission that he, Baker, who put on the "Morning Glories" show, that succeeded Weingarten's production over the circuit, had actually been engaged to start putting on a show three weeks before the franchise was revoked; which would have helped to establish, as claimed, that the action was preconceived. For, just as soon as Baker, in answer to a question, stated that he had been called in by Peck a week before the Weingarten show closed and told to put on a show to take its place the next week, Steuer pointed his finger at him and exclaimed:

"I charge that you engaged the principals in the show three weeks before the other show closed."

Baker denied the assertion.

"I only know," he testified, "that I was told by Mr. Peck to put on the show, which I did, and received 20 per cent of the show for my work."

"Who got the other 80 per cent?" shot back Steuer.

"I don't know," replied the witness. "I didn't ask any questions. I did just as Mr. Peck asked me, and didn't care who got the other 80 per cent. as long as I got mine."

Baker stated that the business which his show did the first week amounted to $2,806.45, out of which the show's share totaled $1,403. He said that the show cost $5,000 to produce. The total business the show did the first season, Baker testified, was $77,020.22. That is to say, from October 1, 1917, to May 5, 1918.

It was while Baker was testifying that Judge Giegerich announced court was adjourned for the day. After the judge left the courtroom the group of burlesque officials present at the trial lingered there, as also did the attorneys for the respective litigants.

Pretty soon, I. H. Herk joined a group around Steuer and, after some bantering talk, in which everybody around Steuer seemed to take part, Weingarten's lawyer suddenly turned to Herk and very seriously remarked: "It seems to me that it would be for the best interests of the burlesque business if you settled this case."

Herk thereupon explained to Steuer how earnest and fair he had been in all his dealings with Weingarten and that it was the latter's own fault that his franchise was revoked.

Steuer, however, still urged the settlement on Herk, with the result that the latter walked over to his lawyers and, after a few moments' conversation with them the lawyers got together and it was shortly thereafter announced to the clerk of the court that the case was settled.

Under the terms of the settlement, Weingarten has already had his franchise returned and will now be in a position to send out a show over the American circuit, beginning next August. His franchise is good for one year and, in the light of the business the show that succeeded his did last year, when it was called "The High Flyers," and the year before, when it was called "Morning Glories," it is quite likely that he is gaining something that will probably earn him some money next season.

Incidentally, the settlement is conceded to be a virtual victory for Weingarten, for had he taken his show out the season his franchise was taken away from him, it is probable he would have lost money—as the other show did. But this year burlesque business looks to be better than ever before.

SHOWMAN IS ARRESTED

NEW ORLEANS, March 7.—Andy Nolan, an employee of the Kennedy Shows, here, was arrested this week after, it is alleged, he posed as a police officer and threatened to arrest a woman.

"LINCOLN" DOING $18,000

"Abraham Lincoln" at the Cort Theatre is playing to some of the biggest money on Broadway. It is estimated that the show is doing an average of $18,000 a week, leaving a weekly profit to William Harris, its producer, of around $8,000. When the play went into the Cort Harris had to guarantee $4,000 a week.

Harris, first planned taking the play to the Playhouse, available at the time, but William A. Brady wanted a $5,000 guarantee. Harris then went to George Broadhurst, but he declined to eject "The Crimson Alibi," from the Broadhurst Theatre for the sake of gambling on the Drinkwater play.

It is reported that Howard Schnebbe, of the Harris offices, was sold ten per cent of the American production and that a week after the New York opening, was offered $40,000 in cash for his interest, but preferred to take a chance. Frank McGlynn, who acts the part of Lincoln, has been given a five per cent interest, as has Lester Lonergan, who staged the show, and Dave Wallace, the press agent, Harris retaining the rest.

The play is regarded as one which will play up and down the country for ten or fifteen years.

TO CONSIDER 200 COMPLAINTS

More than two hundred proposed changes in the wage scale relative to stage hands and other employes, have been submitted from locals in all sections of the country for the approval of the executive board of the International Alliance of Theatrical Stage Employes and Moving Picture Operators, at the annual meeting of the board which went into session on Monday of this week and will be adjourned on Saturday.

Among other things, complaints, appeals and charges, together with proposed working agreements, will be heard and arbitrated. Among those who will set in session are Charles C. Shea, International president; F. G. Lemaster, general secretary and treasurer; L. G. Dolliver, assistant international president; James Lemke, manager of organizing and claim departments; William F. Canavan, first vice-president, of St. Louis, Mo.; Richard J. Green, second vice-president, Chicago; Steven B. Newman, third vice-president, Salt Lake City; Fred J. Dempsey, fourth vice-president, Boston; and William Colver, fifth vice-president, Toronto.

"WELCOME STRANGER" CLEANING

CHICAGO, March 6. — "Welcome Stranger," which is playing here under the direction of Sam H. Harris at the Grand Opera House, is getting close to $20,000 a week.

Sam H. Harris seems to be making good as an individual producer, since splitting with George M. Cohan. "The Honey Girl," another of his productions, is now playing in Boston and is receiving very favorable reports. "The Hottentot," with William Collier, opened in New York last week and looks like a hit.

SEEKING BUSINESS AGAIN

Now that the railroads are back in the hands of their private owners, they are again seeking theatrical business.

F. L. Pickering has been made assistant general agent of the passenger department of the Southern Pacific lines and will go after the theatrical end of the business for that road. P. W. Heroy and A. Kuble will take care of the Jersey Central. W. V. Kibbe will handle shows for the Pennsylvania and Bill Lindsay will book for the Lehigh Valley lines.

DENY BARRYMORE DIVORCE

A report was circulated last week to the effect that Ethel Barrymore, in private life, Mrs. Russell Griswold Colt, was about to seek a divorce from her husband. The Frohman offices, which are managing Miss Barrymore at present, stated that the report was entirely without foundation and that she is not contemplating action for divorce or separation.

WANT PAY FROM CLOSED OPERA

Complaint has been filed by three members of the Chorus Equity against J. D. Elms, booking agent, with an office in the Putnam building. All contend they were hired by Elms for chorus parts in the Manhattan Opera Company, under non-equity contracts. The company opened in Baltimore at the Lyric, they claim, and, after three days closed.

According to Equity members, Elms waives all claim to the company, stating that he only hired the girls for Mark Byran, a friend. However, the contracts were signed by Elms and the Chorus Equity finds in this action sufficient ground for placing the matter in the hands of their attorney, Paul N. Turner, who will take action in an effort to collect two weeks' notice salary.

The complainants are Lylian Kenlyn, Violet Melville and Adel Wagner.

SHUBERTS PLAN CINCY HOUSE

CINCINNATI, O., March 7.—J. J. Shubert, who was here last week in conference with his attorney, Ben Heidingsfeld, regarding the possible erection of a new Shubert theatre in Cincinnati, left for Chicago on Friday night with Congressman Joe L. Rhincock.

When seen, Shubert expressed himself in favor of a plan for twin theatres, one for drama and one for musical comedy, to house Shubert attractions in case the Shubert contract with the Lyric, which expires in May, 1921, is not renewed. If the building project is finally determined on the new playhouses will be erected in the business centre of the city.

EDITOR SUED BY WOMAN

William Allen Johnston, editor of the Motion Picture News, is the defendant in a $50,000 breach of promise suit filed last Saturday in the Supreme Court by Bertha J. Schedka, a non-professional, through her attorney, Ivan E. Maginn. The plaintiff contends that in August of last Summer, Johnston proposed to her no less than three times within twelve days.

In his answer, Johnston denies the charges and alleges that the "complainant, at the times mentioned in the complaint, was a woman of unchaste and immoral character and conduct, and was, and is, a dissolute and profligate adventuress."

SETTLE "DREAM GIRL" CASE

The case of the Actors' Equity Association against the Popular Production, Inc., of which Chamberlain Brown was president and whose production, "The Dream Girl," featuring Muriel Ostriche, collapsed last Fall after opening a week, was settled out of court last week when Ivan Maginn, counsel for the Equity, arranged a compromise with the producing company whereby all Equity members of the cast are to receive slightly less than two weeks' salary. It is reported that this amount will total nearly $3,000.

HILL DOING NEW SHOW

The Hutchinson Amusement Company, headed by Gus Hill, has acquired the producing rights to a new three-act musical show called "Not To-night, Josephine." The book has been written by Frank Kendel, lyrics by Richard Carroll, and music by Ed. Hutchinson. The Australian dancer, Florie, has been engaged for the principal role.

"LIVE, LOVE & LAUGH" DIES

"Live, Love and Laugh," the Charles Cornell production that recently closed on the road after a series of disasters and which, it was reported, was to be worked over and again sent out, has been sent to the store house, according to the producer, when seen early this week.

DROPS "JUST AROUND CORNER"

G. M. Anderson will not produce the play, "Just Around the Corner," as was his intention. The cast had been practically all selected but no bookings arranged.

WOODS OPENING HOUSE JUNE 15

ATLANTIC CITY, March 4.—A. H. Woods will open the Savoy Theatre, here, on June 15. The house will be used as a try-out house for new plays.

MANAGERS PAID ACTORS OVER $100,000,000 DURING LAST YEAR

Income Tax Reports Now Being Filed Will Show Huge Sum Disbursed in Salaries—Shuberts Head List with About $10,000,000

Income tax returns now being filed reveal that actors in the United States, including legitimate, musical, motion pictures, vaudeville and burlesque, received salaries totaling approximately $100,000,000 in round figures during 1919.

These returns are, as yet, incomplete, but, from those already filed, it is plainly indicated that the estimated 75,000 players in the United States have earned one-tenth of a billion dollars.

The producing managers alone, it is estimated, have paid out $25,000,000 in salaries, the greatest single portion of that amount, $10,000,000, having been paid by the Shuberts. It must be remembered that they have several vast musical productions, notably Winter Garden attractions like the Al. Jolson show, the "Passing Show" and the "Gaieties," whose ensemble entails a large yearly salary outlay.

Comstock and Gest, with a total salary list estimated at $6,890,000, are second on the list. Their shows include such heavily peopled productions as "Aphrodite," "Chu Chin Chow" and "The Wanderer." A. H. Woods, who produced the largest number of dramatic shows last year, paid out approximately $1,933,244. Charles B. Dillingham, whose Hippodrome production entailed the largest salary outlay, is estimated to have paid $1,781,500.

The estimated salaries paid last year by other well known producing managers is as follows:

Cohan and Harris, $1,534,000; Florenz Ziegfeld, Jr., $1,335,000; George C. Tyler, $1,000,000; Henry W. Savage, $720,000; Selwyn and Company, $625,000; Oliver Morosco $600,000; John Golden and Winchell Smith, $500,000; David Belasco, $425,000; William Harris, $275,000; Arthur Hopkins, $250,000; George Broadhurst, $235,000; John D. Williams, $150,000; William A. Brady, $125,000; John Cort, $125,000; Larry Weber and G. M. Anderson, $150,000; A. L. Erlanger and Marc Klaw, $150,000.

With respect to the total salaries paid to vaudeville players last year, it is estimated that the amount was in excess of $35,000,000.

Then come the burlesque interests, with a total of eighty-one shows playing over the circuits they control; that is to say, the Columbia Circuit with thirty-eight shows, the American with thirty-seven and the Penn with six shows. The players in all of these shows last year received a total salary estimated to be/$6,500,000. In addition, there is Gus Hill with his various shows, the players in them receiving upwards of $350,000.

The motion picture industry, it appears, paid a total estimated at $35,000,000 to its players last year, which includes the enormous earnings of Mary Pickford, Charlie Chaplin, Douglas Fairbanks. The earnings of these three alone last year amounted to nearly $3,000,000.

In addition, there are a number of stock companies, including dramatic, musical and burlesque, throughout the United States, whose casts received uuwards of $1,000,000.

GRACE LA RUE SERVED

Papers in the $100,000 alienation suit which has been threatening for some time, were filed last week in the County Clerk's office by Myrtle Tannehill Hamilton against Grace La Rue, named as co-respondent in the recent divorce action of Hale Hamilton and his wife.

Mrs. Hamilton, in her suit for alienation, reiterates the charges made in her divorce action, that Miss La Rue and Hamilton were found in a hotel in St. Paul on November 8, 1918.

Miss La Rue, it is alleged, was playing in that city, and Hamilton, who was playing in Omaha, was alleged to have joined her there over Sunday. It is also alleged that Miss La Rue sent telegrams to Hamilton at his home in this city, threatening to "make a scene" if he did not join her.

In addition, Mrs. Hamilton alleges that Miss La Rue, "by giving Hamilton money and following him about the country, weaned him away from her, his lawful wife."

Miss La Rue was formerly the wife of Byron Chanler, and was granted a divorce from him last March. It is understood that the decree has not, as yet, been signed, because of an agreement has not been with Chanler regarding alimony.

W. A. BRADY SAILS

William A. Brady sailed for London last week to produce there, in conjunction with Charles B. Cochran, "The Man Who Came Back." Among those who went with him were John Cromwell, who staged the piece in this country; Mary Nash, who played the principal role; Marie Goff, Allan Atwell, Harry Davies and others who were in the production during its run over here.

MARILYN SLEEPS LATE

CHICAGO, March 7.—Ten o'clock in the morning is the middle of the night, figures Marilyn Miller, called at that hour to testify for her mother, Mrs. Ada Miller, who was granted a divorce from C. C. Miller, a manager of one of Henry Miller's companies.

SETTLE MUSICIAN STRIKE

PHILADELPHIA, March 6.—The management and the members of the Philadelphia Orchestra have reached an agreement settling the demands of the organization, made two weeks ago, to the satisfaction of seventy-five out of the ninety-four musicians who threatened to break up the orchestra.

A demand was made two weeks ago for a flat wage increase of $10 per week for those musicians who were receiving the minimum pay of $45 weekly. The demand stated that men receiving more than $45 were to get an increase in proportion. The management refused the demand, but said it was willing to grant $5 increase, and would establish a sliding scale of increased wages for the others, according to years of service and merits. This offer was accepted.

MUSEUMS GET MIDGET FURNITURE

PLYMOUTH, Mass., Mar. 4.—By the terms of her will, filed here yesterday, the home furnishings belonging to the late Mrs. Lavina W. Magri, known to America and Europe as Mrs. Tom Thumb, will be placed in museums, the remainder of her property to be divided among her husband, Count Magri, also a midget, and two nephews. Her household effects include some of the smallest practical furniture in use, including two miniature sewing machines and a piano. Several of the pieces are the gifts of European royalty.

PICKS TWO "FLORODORA" GIRLS

Two girls have been chosen for the sextet of "Florodora," being revived by the Shuberts. They are Beatrice Swanson and Marcella Swanson, both blondes and sisters from Worcester, Mass. The first sister has been an artist's model, and the second a dancer with a local stock company.

ACADEMY HAS ANOTHER PLAY

The American Academy of Dramatic Arts will present "The Man from Toronto," at the Lyceum Theatre, a comedy by Douglas Murray, this coming Friday.

GREENWICH GETS NEW HOUSE

Max Spiegel and Sol Brill, in association with William F. Rafferty, a Syracuse banker, have organized the Sheridan Realty Company, in the name of which they have acquired a site in Greenwich Village upon which they plan to erect a 2,500-seat motion picture theatre.

The plot, which was taken under a 21-year lease, with two renewals, from the Rhinelander Real Estate Company, is in Sheridan Square, between Greenwich and Seventh avenues and West Twelfth street. It is triangular in shape and comprises about 16,000 square feet.

The theatre, which will be similar to the Strand, will be built from plans drawn by Riley and Hall, the architects who designed the Broadway and Forty-seventh street house. Construction work on the new theatre will be started early next month, it being scheduled for opening in January, 1921. The reported average yearly ground rental for the site is $25,000.

FLORIST THREATENS PILCER

PARIS, March 8.—Harry Pilcer is being threatened with suit by a Marseilles florist here for 19,000 francs, the amount of a bill submitted for decorating the grave of Gaby Deslys in the Saint Pierre cemetery.

After Pilcher had returned to Marseilles, in which vicinity the cemetery is, he ordered the florist to place lilies on the tombstone and grave. They did not arrange any price, and the florist presented a bill for 19,000 francs. Pilcer was told by many friends that the price was excessive, and that he would be foolish to pay it. When Pilcer argued with the florist over the bill, the latter told him that he was a rich American, and with francs selling at fourteen for a dollar, he could easily afford to pay it. Pilcer refused to do so, and the florist is threatening suit.

SYMPHONY MUSICIANS STRIKE

BOSTON, March 7.—Thirty members of the Boston Symphony Orchestra did not appear at last night's concert in accordance with their decision not to play unless the management reinstated Frederic Fradkin, the concert master, who was dismissed on Friday night for not responding to a signal from Conductor Pierre Monteux.

A committee of the musicians were told by Frederick P. Cabot, president of the board of trustees of the orchestra, that Fradkin would not be reinstated. They told him that one-quarter of the orchestra would not join in the evening's program, with the result that Cabot arranged a different number of selections, to enable the concert to go on without them.

"MIDNIGHT WHIRL" TO TOUR

"The Midnight Whirl," which has played atop the Century Roof for the last two and a half years, will be sent on a Spring tour of the principal cities of the United States under the management of John Henry Mears, who has managed the show since its first performance. It will play stands in Philadelphia, Boston, Chicago and some other cities.

GUILD TO CELEBRATE

The next entertainment of the Catholic Actors' Guild, to be held on Friday afternoon at the Hoter Astor, following the regular monthly meeting of the Guild, will be under the direction of George Hoeard. Gladys Rice, Madame Barsesca, Fan O'Brien and Tom Hackett have already volunteered to entertain.

DANCER SUES FOR $25,000

PROVIDENCE, R. I., Mar. 7.—Mollie Gray, 24, a professional dancer, today entered a breach of promise suit for $25,000 against James W. Greaves, Jr., son of a wealthy mill owner. The dancer has also entered suit against the defendant's mother, charging alienation of her son's affections.

"PASSING SHOW" PLAYS SUNDAY

MONTREAL, March 8.—The first Sunday performance of a musical comedy show held in this city was given by "The Passing Show of 1918" at His Majesty's Theatre last night. Thus far, only vaudeville and motion picture houses have been opened on the Sabbah Day.

ZIEGFELD TO FEED THEM

When Flo Ziegfeld reopened his roof last Monday night with a new nine o'clock show called "The Girls of 1920," he assumed the dual role of producer and restaurateur. For he has also taken over the entire restaurant business atop the New Amsterdam, thus ousting the Reisenweber people, who formerly ran the business and shared the profits on drink and food with him.

As a result of his new enterprise, Ziegfeld has installed an entirely new kitchen atop the theatre, the culinary department being done in glistening white porcelain tile and costing $50,000. This kitchen is considered one of the finest and most modern in the country.

In addition, the entire roof has been entirely repainted and redecorated, the former crimson hue on the seventh floor of the building being changed to a champagne color, interlaced with gold. The changes on the roof, including the new kitchen and the new shows, have cost Ziegfeld in the neighborhood of $125,000. And, so that the diners may eat more comfortably, the seating capacity has been decreased about ten per cent., the present capacity totaling 542 chairs.

The principals in the cast of "The Girls of 1920" are: Lillian Lorraine, Allyn King, W. C. Fields, Kathleen Martyn, Cameron Sisters, Vanda Hoff, Sybil Carmen, Irene Barker, Florence Ware, Mary Hay, Jessie Reed, Donald Kerr, John Price Jones, Arthur Milliss, Thomas Handers, Princess Wah-Letka and Fannie Brice.

The girls who will lend additional pulchritude to the proceedings are Martha Pierre, Alta King, Betty Morton, Billie Dove, Babe Marlowe, Charlotte Wakefield, Gladys Loftus, Peggy Underwood, Avonne Taylor, Olive Osborne, Vera Bradley, Diana Dore, Florence Crane, Kathryn Perry, Irene Marcellus, Eleanore Dell, Marcelle Ealre, Florence Moore, Vangie Valentine, Margaret Falconer, Beatrice Dakin, Peggy Shaw, Helen Ellsworth, Beatrice Savage, Beatrice Carlyle, the Hoffman twins, Eileen Colby, Hebee Halpen, Florence Reilly, Louise Stafford and Mary Weston.

Dave Stamper and Gene Buck, respectively, wrote the music and lyrics of the new Ziegfeld shows, Irving Berlin contributing a new number called "My Metropolitan Girl." Joseph Urban, as usual, designed the settings, a special tableau being designed by Ben Ali Haggin. George Nichols will conduct Dabney's Syncopated Orchestra, and Joe Smith's band will play on the roof during the dinner hours of seven to nine nightly, when a special dinner will be served at $4 per cover.

Incidentally, Ziegfeld has lowered the prices on food and drink, in some cases the decrease amounting to 50 per cent. of what the Reisenweber people charged, notably in the case of ginger ale, which cost $1 a bottle under the old regime, but will now cost fifty cents a bottle.

"THE NEW DICTATOR" SCORES

WASHINGTON, March 8.—"The New Dictator," Charles Dillingham's newest musical production, opened here tonight at the National Theatre and scored distinctively.

The show has a snappy boow, being an adaptation for musical purposes of Richard Harding Davis' novel called "The Dictator." Frank Craven functioned humorously when he adapted the book and wrote the lyrics to the score of Silvio Hein, the latter's music blending melodiously with the story.

"The New Dictator" is in three acts, the scenes of which are laid in a Central American republic, where a young American has hied him for good and sufficient reasons. He poses as the American consul, and gets himself into a lot of trouble, but, in the end, emerges from it all a lover who has won his lady.

Frank Craven was funny as the American young man, being ably assisted by a most distinctive cast of principals. They included Jed Prouty, Russell Mack, John Parks, Charles Mitchell, William Burress, Walter Coupe, Irving Carpenter, George E. Mack, John Hendricks, Gladys Caldwell, Marion Sunshine, Winifred Francis and Flora Zabelle.

NEW CENSUS FIGURES TO CHANGE SHOW-TOWN LINE-UP

Detroit, It Is Predicted, Will Oust Philadelphia As Third Best Town of the Country. Boston Over-Theatred. Cleveland Forging Ahead

Expectations that the completion of the national census figures will cause changes in the present line up of America's theatrical cities is becoming a subject for discussion among theatrical managers and producers. As a matter of fact, the supremacy of most of the leaders, outside of New York and Chicago, will be challenged by younger and more vigorously growing centers.

The surprise of them all, it is predicted, will be Detroit, which, it is said, is very likely to oust Phliadelphia from the position it has long held as the third best theatrical city in the country. The phenomenal growth of Detroit has made it so good that many shows are now attempting to get rebookings there, an instance of which is "Betty Behave," Lee Morrison's show, which got $17,000 there several weeks ago and now wants to return. The "Follies," played to a record gross in this town also and the Shuberts have just jumped the Al Jolson show from Chicago, in order to get what is considered easy money in Detroit.

The town, in its present condition, is under theatred, and the Selwyns are reported to be looking for a site on which to build a new house, in anticipation of the further growth of the town's population.

Philadelphia, on the other hand, is expected to be found in a more or less stationary condition as regards its growth, and the final figures of Detroit, it is believed, will place the mid-western town in the position now held by the Quaker city.

Boston will also be found, it is expected, to have all the theatres necessary for the accommodation of its show patrons.

Another city that will be found to have moved forward as a show town will be Cleveland, considered one of the fastest growing towns in the Middle West. Plans are already under way for the erection there of four new playhouses and a score or more motion picture theatres are also on the way.

One theatre is to replace the Opera House, another the Shubert-Colonial and two new Keith vaudeville theatres are the quartette of houses planned. It is known that contracts have been made by theatrical interests with local builders which call for the completion of new theatre buildings, with a combined seating capacity of 50,000, before the end of this year.

The estimated cost of these new theatrical structures is $10,000,000 and their completion will have the effect, it is said, of moving the Rialto to the neighborhood of Euclid avenue and East Fourteenth street, the East and West sides being included.

Marcus Loew, in association with the Allen interests, plans to build two new houses, the sites chosen being in the Euclid avenue-East Fourteenth street section. And in addition to their new downtown house, which will be one of the largest houses in America, the Keith interests are to build a 3,000-seat house on Euclid avenue at Eost One Hundred and Fifth street.

The new Klaw and Erlanger house which replaces the Opera House, and is to be called the Ohio, and the new Shubert Theatre, which will replace the Colonial, are scheduled to open on Labor Day.

Arrangements have been made by Drew and Campbell, who operate the Star Theatre, a burlesque house, to move into the Shubert-Colonial Theatre, which they own, the Shuberts holding a lease on the house which does not expire until 1922.

Walter Reade, known as Walter Rosenberg when he operated theatrically in New York, has arranged to take over the lease of the Hippodrome when the Keith interests vacate the house at the expiration of their lease in 1922.

Toledo, too, with a population of 243,000, having gained 74,612 people since 1910, seems to have outgrown the number of theatres it has and, as a result, plans are on foot to build at least two more new houses within the next eight months.

The complete census figures will undoubtedly cause theatrical interests to take a new interest in regions and localities throughout the country which have grown considerably within the last ten especially within the last four years. And that hundreds of new theatres will spring up within the next two years, causing radical changes in booking routes, among other things, is a conclusion that managers here are arriving at at this time, when only the merest census reports are made known.

"GOLDEN DAYS" RE-OPENING

"Golden Days," described as a comedy of youth, by Sidney Toler and Marion Short, will be presented at the Powers Theatre, Chicago, on March 22 by George C. Tylen, with Patrica Collinge in the stellar role.

In support will be Helen Lowell, Maude Turner Gorden, Blanche Chapman, Hortense Alden, Nancy Currier, Norma Lee, Berenice Harley, Camille Pastorfield, Norval Keedwell, Paul Kelly and Adirna Morgan.

The piece was successfully tried out last Summer at Atlantic City and is scheduled to reach Broadway the first week in July.

KUMMER WRITES NEW PIECE

Claude Berbohn will shortly put on a new farce by Frederick Arnold Kummer entitled "The Bonehead." The piece will have its initial hearing in Providence on March 22 and is already booked for a New York engagement, beginning April 6. Edward Nicander will play the leading role.

"SWEETHEART SHOP" RE-OPENING

"The Sweetheart Shop," which closed two weeks ago for re-casting purposes, is scheduled to open March 22 in Rochester, it was learned this week. The show goes to Chicago after its Rochester engagement.

COHAN FORMS COMEDIANS

The George M. Cohan Comedians, a new musical comedy organization, was formed last week and will produce a new musical play by Otto Harbach and Frank Mandel, with music by Louis Hirsch, entitled "The House That Jack Built," at the National Theatre, Washington, the week of March 29, with an engagement of four weeks at the Garrick, Philadelphia to follow. Included in the cast are Charles Judels, Jack McGowan, James Marlowe, Alfred Girard, George Fredericks, Georgia Caine, Florence Millership and Estaire Kaye.

FAIRBANKS INJURES HAND

HOLBROOK, Ariz., March 8.—Douglas Fairbanks broke the forefinger of his right hand and suffered several painful cuts about the head and face last week as the result of an accident which he met while roping a horse. He was doing a stunt for the making of a new film. After the accident, Fairbanks left immediately for Los Angeles.

BELLE BAKER MARRIES

Belle Baker and Maurice Abrams, professional manager for Waterson, Berlin and Snyder, were married last week in New York. This is Miss Baker's second venture, her first being with Lew Lealie.

"WASHINGTON" GETS $7,300

"George Washington," at the Lyric Theatre, did $7,300 last week and, unless business picks up materially this week, it is reported it will have to seek shekels elsewhere.

It played to $12,400 the week before in Washington, D. C., where it opened, the receipts there tending to impress Lee Shubert who, while not thoroughly convinced of its drawing ability, nevertheless considers Walter Hampden, the star, an actor worth enticing into his fold.

Reports credit Lee Shubert with cherishing the hope that some day in the near future Walter Hampden will be under his management, for Hampden has been acclaimed a versatile and artistic player of many roles, his Hamlet being compared favorably with Sir Johnston Forbes Robertson's.

Thus it is that "George Washington" received preference over a number of other plays which have been playing on the road through inability to land in a New York house.

Incidentally, the production of "George Washington," adapted by Percy Mackaye from a pageant of the same name he had previously written, is reported to have cost Hampden close to $50,000. This is the third play produced by him, but only in two of them did he feature himself. Those were "Hamlet," at the Thirty-ninth Street Theatre last year, and "George Washington."

About ten years ago Hampden produced and appeared in "The Servant in the House," Charles Rann Kennedy's symbolic drama. But, at that time it was not commonly known that he was financially interested in the play, for the only producer designated in the billing was Henry Miller.

SHUBERTS BUY CHESTNUT O. H.

PHILADELPHIA, March 8.—The Chestnut Street Opera House has been sold by Mastbaum Brothers and Fleisher, for the University of Pennsylvania, to Sam C. and Lee Shubert, Inc., present lessees of the house. The price paid is not disclosed. It will be conveyed subject to mortgage of $625,000.

The Chestnut Street Opera House is one of the best known theatres in America. It was opened forty-nine years ago as Fox's American Theatre, and during its long career as a playhouse has entertained almost every famous actor and actress, not only in America but from abroad. It was leased two years ago by the Shuberts.

MARILYN MILLER SUED

CHICAGO, March 5.—Marilyn Miller, of "The Follies," has been sued by Steve Tompkins, called assignee for Mme. Marguerite, Inc., for $498.95.

Miss Miller emphatically denies owing the bill. She says she paid her bill $1,927.75, which was all she owed. She claims that the balance claimed was supposed to have been paid by her advertising the name of Mme. Marguerite on the program, etc. The suit was not only filed against Marilyn, but also her mother, Mrs. Caro Miller. Charles Erbstein, one of Chicago's most brilliant attorneys, has been retained by the actress to fight the suit.

THEATRICAL HOTEL CLOSED

CHICAGO, March 6.—The Saratoga Hotel has been ordered closed by Judge Landis on Friday in order to satisfy judgments totaling close to $36,000. The property of the hotel will be sold under the hammer. This consists of regulation hotel equipment and hundreds of trunks that formerly were the property of theatrical people who had failed to meet their weekly hotel bills.

JOLSON BACK IN SHOW

CHICAGO, March 5.—Al. Jolson, who had been out of "Sinbad" at the Garrick Theatre for the past week, returned to the cast on Friday and played the remaining three days of the engagement. No announcement was made as to why he was out of the cast, but extensive advertising was done when he returned.

DROP VACCINATION ORDER

MONTREAL, March 8.—It is no longer necessary to be vaccinated before entering the Province of Quebec or Ontario. The vaccination order was lifted tonight.

O'NEILL'S SECOND ONE IS GOOD

ATLANTIC CITY, N. J., March 8.—"Chris," the new play by Eugene O'Neill, opened tonight at the Apollo Theatre with Emmett Corrigan in the title role. It is one of the most virile and compelling plays ever seen here. Unlike its brother, "Beyond the Horizon," this younger child of O'Neill's talent does not end in tragedy, in the sense of death and finality. It is the tragedy of life; of continued living.

"Chris" unfolds the story of an old sea-bitten "bo'sun" who knows the brine as a wanton of relentless and resourceful strength. He knows the fate of the women of sea-faring men and struggles to get his daughter out of its clutches. He fails, and is himself dragged back into the moiling, passionate embrace he has learned to fear.

Though this play is hardly a masterpiece, it is a masterly play, giving expression to a brand of writing that is seldom met with upon the present day stage. It stings one with the fangs of life. It burns with the moods of plain people. It rages silently and grows slowly tenser as it advances, until the unconquerable sea is felt to dominate everything. Its ending, however, gives out a faint suspicion of having been tampered with.

Mr. Corrigan, as "Chris," achieved a very fine and finished character presentation. His picture of the old brooding, bitter "bo'sun," cursing the sea, yet immutably bound to it, was one of the most vivid bits of acting the Shore has seen in some time.

Miss Fontanne, on the other hand, seemed fettered by a colorless idea of the seaman's daughter. It seemed always in the tenser moments that she just missed grasping the real spirit and significance of the thing.

Others in the cast were Arthur Asheley, J. C. Mack, Claude Gourand, M. Schrade, Frank Devlin, Pat Riordan, W. E. Hallman, H. MacFadden, Dan Moyes, Harry Hampton, George Lawrence and R. Cochrane.

ZUKOR IS RE-ELECTED

Election of officers was held at the Famous-Players-Lasky offices last week for the regular one-year terms, with the result that Adolph Zukor has been re-elected president and Jesse L. Lasky director-general.

The board also declared the regular quarterly dividend of $2 per share on the common stock, payable April 1, to stockholders of record on March 16.

Others re-elected were: Vice-president, Frank A. Garbutt; treasurer, Arthur S. Friend; secretary, Elek John Ludvigh; assistant treasurers, Emil E. Shauer and Eugene Zukor; assistant secretaries, Ralph A. Kohn, Frank Mayer and L. S. Wicker.

"MUSK" OPENING TO-NIGHT

"Musk," the new Wendell Phillips Dodge-Willy Pogany production will be given its out of town showing at the Columbia Theatre, Far Rockaway, to-night (Wednesday), and will move into the Punch and Judy Theatre to-morrow (Thursday) night for its metropolitan run.

CIRCUS PROTESTS PAYING FEES

WILMINGTON, Del., March 6.—The Barnum & Bailey Circus management has made a protest against paying a license fee of $150 for each performance given in Wilmington this year. The City Council has replied that if the fee is not paid, the circus can't play here.

"BEYOND THE HORIZON" MOVES

"Beyond the Horizon" went into the Little Theatre on Monday night, succeeding "He and She." "Beyond the Horizon" is by Eugene G. O'Neill and has been playing special matinee performances at the Criterion Theatre.

"PIPER" TO OPEN MARCH 18

The premier date of "The Piper" has been changed and the play will open March 18 at the Fulton Theatre. A. E. Anson, Mabel Taliaferro and Olive Oliver will head the cast. Augustin Duncan is putting it on.

VAUDEVILLE

GORDONS PLAN NEW BEDFORD HOUSE

BUY HOTEL PROPERTY

NEW BEDFORD, Mass., Mar. 6.—The Gordons, of Boston, who operate a number of popular priced vaudeville and film houses throughout New England, including the Olympia and Scollay Square, in Boston itself, have just acquired a site for a house here by taking over the property on which now stands the Parker House, one of the oldest hotels in New England.

The building is to be raised at once and a $1,000,000 business building and theatre erected, the latter to seat 3,500 and be ready for occupation by next Fall. It will play a big feature film and five acts, the same as most of the other Gordon houses.

EDGAR ALLEN SUED

H. J. and F. E. Goldsmith, the theatrical lawyers, have recovered a personal judgment against Edgar Allen, manager of the William Fox Vaudeville Circuit, for $556.70.

The suit of the Goldsmith brothers grew out of legal services rendered by them in connection with the divorce suit instituted by Allen's wife, Elizabeth Green Allen, several months ago. She has since obtained a divorce.

However, while the divorce action was pending, it appears that Allen entered into an agreement with the Goldsmith brothers to pay them a counsel fee of $1,100 on behalf of his wife. He paid $565 on account of the alleged agreement, at stated intervals, and, after failing for some time to pay any installment of the balance, a stipulation was entered into between Julius Kendler, Allen's attorney, and the Goldsmiths, under the terms of which Allen was to pay $15 weekly until the balance was paid. Failing in any one payment, the stipulation provided, it was consented that a judgment be entered for the unpaid balance.

On February 21, last, according to the complaint, Allen paid $15 on account, since which time he has defaulted in his payments. Thus, suit was brought against him for $535, which resulted in the judgment recorded.

FEINBERG SUES ACT

Abe Fineberg has filed suit, through his attorney, Jules Kendler, against John R. Gorden, in an effort to collect $155 in alleged commissions, which the agent claims is due him as a result of booking the Gorden act for ten weeks solid over the Loew time, through Jake Lubin.

Fineberg contends that the performer refused to play the time, broke his agreement with him and is now playing the Keith time.

OPENS DRAMATIC ACT

William Friedlander, who, heretofore, has confined his producing activities to girl and music acts, has come forth with a dramatic sketch, written by Hallan Thompson, which was given its tryout Monday night, in New Haven. Justine Wayne plays the leading role. Freddy Stanhope staged it. The piece should make the local Keith houses in about a fortnight.

GORDON ACT SPLITS

Bert and Estelle Gordon decided to split their partnership Sunday evening, ending with the engagement at Fox's City Theatre. Estelle Gordon, the wife of Harry Gordon, who formerly did the act with Bert, will do the same with another man.

Bert Gordon will also do the same act with another girl as a partner.

PULLS GOOD STUNT

SAN FRANCISCO, Mar. 6.—Thomas Duray, playing the lead in C. B. Maddock's "For Pity's Sake," got away with a good publicity stunt while playing the Orpheum Theatre, this city.

Duray had been telling of his ability to stereotype, and several others in the act did not believe him and tried to call what they thought was his bluff. They all went down to the office of the "Examiner," here, where Duray flashed a stereotyper's union card made out to him, on the foreman of the staff.

He was then given a chance and made good. When asked by the foreman where he had gained the experience, Duray mentioned practically every Hearst paper and several others where he had worked. The story of how Duray "showed 'em" was played up in the dailies for nearly a half column of space.

ELIZABETH BRICE GETS LEGACY

CINCINNATI, March 6.—Elizabeh Brice, who is appearing at Keith's Theatre in this city this week, has been made an heiress through the death of a relative in Findlay, Ohio, she stated this week. Not only is she to receive a considerable sum of money, but the breach which has existed between Miss Brice and her family will also be patched up.

A cousin, Miss Ida Cole, left the money, but it originally came from an uncle of Miss Brice's, known as George E. Senay, of Lima, Ohio. He disinherited her because she chose the stage for her career, and left all his money to other relatives, without mentioning her in his will. The other members of the family had shared his opposition to her stage career, but on learning that she had gone overseas to entertain the American soldiers changed their attitude.

WORK ON DARK STAGE

A packed house at B. S. Moss' Flatbush theatre was thrown into confusion for a few moments last Thursday night when the electric light power plant in that section of Brooklyn went out of order and threw all Flatbush into darkness for fifteen minutes. The incident occurred at about 8.25, and Miller and Bradford, the second act on the bill, were in the middle of a song. The man, presumably Miller, showed presence of mind, continuing to sing his song while leading his partner from the stage, thus quelling the shouts. The ushers gathered and their hand flash-lights aided somewhat in lighting the stage, although only shadows could be seen. After a delay of about fifteen minutes, the lights went on again and the show was continued.

CLAIM LINE OF ACT

"That's what I call knocking them cold," forms the basis of a complaint filed with the N. V. A. last week by the team of Jenks and Allen against the Temple Four. Jenks and Allen claim that the above line has been a part of their material for some time and that the Temple Four has lifted one of their best punch lines.

WILL TAKE ACTS ABROAD

Rosalie Stewart, who leaves for Europe this week aboard the *Mauretania*, is negotiating to take several acts with her, including William Ebbs and Emily Dowle, and Bryan and Broderick. Miss Stewart will remain in Europe eight weeks, during which time she will endeavor to get some acts to bring back.

HAS NEW OPERATIC ACT

Enrique Menaco is presenting a new operatic act in vaudeville, called the "Artcraft Revue," Raymond Blanchard, the Baritone formerly with the the Boston and Chicago opera companies, will be seen in a cast of seven. The act carries four sets of scenery.

"POODLES" SAYS HIS TRICKS ARE GONE

COMPLAINS OF WIRTH ACT

Poodles Hanneford, the equestrian appearing at the Hippodrome, has filed complaint with the N. V. A. against the May Wirth act, playing the Keith time.

Hanneford claims that the make-up of the character appearing in the vaudeville act, known as Phil, is a duplicate of his own, and further claims that the following bits of business are an infringment on his present act, and requests that they be eliminated: the trick of falling between two horses; the business of dragging at the horses' tail; the business of running at the horse from behind, missing and falling over obstacles outside the ring and finally riding on the horse's rump, holding to another performer seated on the horse; the business of permitting the horse to knock down the performer and almost run him down; the business of doing a pivoting turn from under the horse while seated on the ground; the business of a summersault off the horse into the arms of a girl performer, and the business of making a single step from the back of the horse to the ground.

NEW ACTS

Murray and Kelly, two men, will open shortly in a new song, talk and comedy routine.

Jeanne Hallen and Birdie Harris are preparing a new sister act to be seen under the direction of Marty Brooks.

Al. Leichter is organizing another act on the style of his "Models of the Surf," which will travel with a number of girls and a film. It will tour vaudeville and the larger motion picture houses up-State.

Milton Wallace and a company consisting of Jack B. Walsh and Lucille Harrison will open in a new act this week called "Showing Uncle the Sights."

Frances Nordstrom has written a new vaudeville playlet called "Who Done It?" now in rehearsal under the direction of William Pinkham. The cast includes Ralph Delmar, Isabelle Rea, Chauncey Causland and Dale Orr.

PLAYING EXPENSIVE BILL

CHICAGO, Ill., Mar. 5.—The Rialto Theatre is extensively advertising this week the fact that it is offering one of the most expensive vaudeville bills ever offered in Chicago by a popular price vaudeville theatre. The bill consists of The Mimic World, Fred Rogers, Harris and Hillard, Hall and Shapiro, Dailey Brothers, Devoy and Dayton, Housch and La Velle, Nat Leffiinwall and B. Kelly Forrest. "The Twilight Baby," a feature picture, is also being heavily advertised.

CHORUS GIRL HURT

Betty Burns, one of the leads in Al Leicher's "Models of the Surf," a bathing girl act which travels with a film, was badly injured last week as a result of a fall.

The act was working the Grand Theatre, Brooklyn, for two days. As the house was built for films only, there were no dressing rooms, and a number of rooms were engaged in an apartment house directly opposite the theatre. She fell while descending the stairs in this house.

RE-VAMP "POWDER PUFF"

"The Powder Puff Follies," at the Broadway, has been entirely worked over by Ray Midgely and Ed. Janis, who is now to appear in the revue with his vaudeville act of four people. Several changes have also been made in the chorus.

NAZZARO HAS COLORED BOYS

Buck and Bubbles, the two colored boys who were the cause of trouble between Nat Nazzaro and Irwin Rosen, arrived back in New York last week from Louisville, where they had gone to end their contracts with H. C. Carter of that city. They are now under exclusive contract to Nazzaro, who immediately started working them during the last half of last week, stepping into the bill at Fox's Bedford Theatre and taking the place of Cliff Nazzaro and Company who went out.

PAYING HALF JACKSON'S SALARY

It became known last week that the Capitol Theatre management is paying one-half of Joe Jackson's salary, while the "bike" comedian is touring the Moss time.

Jackson was given a contract at the Capitol Theatre for $600 per week, but did not go very well. It was then decided to allow him to tour the Moss circuit for the remaining weeks in his contract, with the Moss offices paying him $300 and the Capitol $300.

GETS RED BANK, N. J., HOUSE

RED BANK, N. J., March 7.—M. E. McNulty, former manager of the Empire Theatre here, has taken over the Lyric and will spend $10,000 in making over the house into a vaudeville and motion picture theatre. The house will open early in April, under a new name.

SAILING FOR EUROPE

June Mills and Company will sail for England to open a tour of the Moss time there, on March 20. She is due to open on April 5.

The Cycling Brunettes will sail on the same day and will also play the Moss tour. Willie Edelsten booked both.

CLAIMS WALKING DOLL PATENT

Infringement of patent, forms the basis of a complaint filed with the N. V. A. last week by Harry H. Coleman against Walters and Walters, who claims the act is using a walking doll or dummy for which he holds a registered patent.

ORPHEUM EARNED $515,478

The earnings of the Orpheum Circuit, Inc., for the month of January, were $515,476. Directors of the Circuit, at a meeting held last week, declared a dividend of 50 cents a share on the company's common stock.

TRENTINI OPENS MONDAY

Emma Trentini, the opera star who arrived in this country recently from France, has been routed over the Orpheum circuit for a ten week's tour by M. S. Bentham. Mme. to open at the Orpheum, Brooklyn, Monday at $2,000 a week salary.

FOUR AGAINST FOUR

The Avon Comedy Four has filed complaint with the N. V. A., against the Stratford Comedy Four, claiming that the latter continues to use the billing "The New Teacher," which, they say, is an infringement.

WANTS NICKEL BIT

Harry Miller, of the team of Schriner and Miller, has filed complaint with the N. V. A., against Morris and Townes, claiming that the latter is using a stage bit involving a nickel which he has been using in his own act for some time.

HE WANTS THE "EL"

El Cota filed complaint against Elmer El Cleve with the N. V. A. requesting that the latter be restrained from using the title or name "El."

BARD AND REEVES SAIL

Horace Reeves, the English theatrical agent and Wilkie Bard were on board the Imperator, sailing last Saturday.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on Page 19)

PALACE

A most appreciative audience greeted each act and gave most of the offerings a sincere hand. After the first act, all of the turns could be termed "singing specialties," and most included popular numbers.

The pictures opened and were followed by Johnson, Baker and Johnson, a trio of hat and club jugglers who presented their wares to the delight of all. The comedian has some new feats, and the other two, neatly attired in tuxedos, gave a good account of themselves. The act is fast from start to finish and received a big hand when concluded.

Luba Meroff, assisted by Sonia and Ben Meroff, evidently the last two mentioned being daughter and son of the other, offered a real vaudeville act wherein singing, dancing and music predominated. The early portion of the act could be speeded up by a fast number in place of the one now employed. Luba and Sonia sang a double "Blues" number that spelled success, and the Russian dance of Ben's was well applauded. The act went over for a hit.

Millership and Gerard, with Joe Santly at the piano, held attention throughout their stay. Santly is surely a utility man, as last week he replaced Harry Kranz and worked with Bob La Salle, and this week is accompanying this team in addition to puttin over one of his ballads in great style. The Millership-Gerard combination is good to look upon, and presented an act that sparkled with originality and a splendid array of dancing. Miss Millership sang "Buddha," in oriental make-up, and, in this number, displayed a pleasing voice. Gerard is a good performer, putting his songs over with a punch.

Trixie Friganza appeared after an absence of nearly one year and presented an act that was replete with timely comedy, augmented by a sence of humor that won for her one of the big hits of the show. A monologue pertaining to "Her Surprise Party," was superb and a pathetic recitation, together with a comedy dance, stopped the show.

Blossom Seeley, always a favorite, gained many new friends, as the manner in which she presented her songs and dances brought forth hearty applause. Benny Fields scored an individual hit with his inning, and Grossman was enjoyable. The act is fast and no time is lost in stalling. Miss Seeley was in good voice and wore a few stunning gowns. Heavy applause was in evidence throughout their stay, and, when they bowed off, the audience gave them a hand that they will long remember.

"Topics of the Day" was flashed during intermission.

Irving and Jack Kaufman and Arthur Fields found a responsive audience. The opening of the act is a novelty, but should be carried out at the finish. Instead of bowing off, they should enter the giant phonograph, which would be in keeping with the opening. Their songs went very well, but the word "Rotten" could easily be replaced. As a vaudeville act, it is there, and should find the sailing on the big time an easy task.

Rae Samuels sang six songs, and, if the audience had its way, would have been on view for an hour, as each number was a riot. Miss Samuels possesses a personality that radiates good cheer and, in the "Rube" number, the laughter was so strong that she was compelled to wait for the audience to quiet down. Vaudeville is sadly in need of more Rae Samuels, as it is these kind of acts that are sure fire. She stopped the show completely, an honor she truly deserved.

Loretta McDermott and Eddie Cox, with a Jazz Band, held all in. This offering, consisting of singing, dancing and music, is well put on and all concerned did nobly. Miss McDermott sang two numbers in pleasing style, and Cox scored with his numbers. The "Ouija' bit is well worked, making the act a corker. J. D.

ROYAL

A very good bill was presented this week and was enjoyed by an appreciative audience. Myrtle and Jimmy Dunedin opened and their bicycle turn won hearty applause. Myrtle sings a little at the start and goes fairly well, after which the drop is raised and Jimmy appears and does some eccentric riding. The feature was his riding of a five seated cycle while playing a mandolin, later taking Myrtle on his shoulders.

Bob Nelson and Frank Croning followed and had them applauding from the start. Their's is a snappy offering, full of pep from start to finish, and ought to find the big time easy going.

George Yeoman and "Lizzie" was third, and his series of wise cracks on up-to-date topics sent him off to the tune of a hit. He has inserted a few new gags that are of the same standard as his old ones.

Mollie Fuller filled fourth spot with her sketch, in which she saves her friend's hubby from the clutches of a wicked chorus girl to whom he had written some letters previous to his marriage. Though working under very trying conditions, the hubby-saver had no trouble in winning over the house. She was loudly applauded on retiring.

Elinore and Williams filled the fifth spot and were a hit from the start. Their offering is bubbling over with comedy and merriment and contains some very humorous situations. Kate delivers a monologue that is a show in itself. Williams is a good pianist and won applause for his efforts in that direction.

William and Gordon Dooley, assisted by the Morin Sisters, closed the first half and took the house by storm. They are artists when it comes to burlesque comedy and had the audience in stitches. The Morin Sisters also won sincere applause for their graceful dancing and deserved all of it. They are very good dancers and this, coupled with their general appearance and pretty costumes, sent them off to individual applause. The audience called for more long after they went off.

Following intermission came Ad. Fields in his offering "The Last Bartender," a monologue on prohibition. A few of his gags are humorous and clever, but the majority were of the ordinary run of monologue wheezes. His curtain speech contains more real comedy than his act proper. He received a fair amount of applause.

Wellington Cross and company of girls, with Ted Shapiro at the piano, was eighth and scored a hit. Wellington's delivery of a song is without reproach, and his songs won applause. Comment should be made on the work of Marion Saki, one of the delights of the bill. She is light as a feather on her feet and her high kisking is like the snap of a whip. Nancy Bell and Mary Allen are also very good dancers and win individual applause, both being called out again. Ted Shapiro's manipulation of the ivories is remarkable. Their close is the best part of the act, being full of pep. The opening could be improved upon in this direction. The act stopped the show cold.

Joe Cook, the oneman vauleville show, closed the bill and held them in. His offering is entertaining, but it ought to be improved upon. It seems to wind up in a very abrupt and jerky manner and brevity is pronounced throughout. He won applause, however.

Royal News Pictorial closed the show.

B. O'G.

COMPLAINS ABOUT MATERIAL

Contending infringement of material, Johnny Morris has filed complaint with the N. V. A., against Buttler and Germanis.

RIVERSIDE

The Aerial Lloyds, a four man casting act, opened the show and were well received. They showed nothing new, but all their stunts were well executed and the act made a fine opener.

Melnotte and Leedom, two girls, the blonde slim, and the brunette plump, sang several published numbers and did a dance or two in which some eccentric steps by the slim blonde were shown. There is considerable natural ability in this act and this, combined with the youth and sprightliness of the pair, carried them over.

May Wirth, with Phil, the riding comedian, and three other members of the famous Wirth family, scored a big hit. May and her sister displayed some previously unsuspected ability by singing a popular song as the act's opening number. The girls have good voices and put the number over well. Then came the horses and some of the best riding ever presented at this theatre was shown. Miss May is a great artist in her line and the work of Phil was a revelation.

Rae Samuels replaced Georgie Price, who is out of the bill for the week and went on in the programmed place of Tom Lewis. This was necessary on account of Miss Samuel's doubling at the Palace. She stopped the show completely with a repertoire of special and published numbers. A cleverly written parody on "The Vamp," received a lot of applause and "By Jingo," which had been previously sung in the Melnotte and Leedom act scored a real hit. A clever rube number also was a big feature.

Roscoe Ails and his jazz band, with Midgie Miller, are back at this house after a few weeks' absence and duplicated their previous success. Ails is a clever comedian and dancer and Miss Miller's singing and dancing rounds out the act well.

Margaret Padula followed "Topics of the Day" in the second half and scored a decided hit. She sings of the boys and, in special numbers, tells the others of her sex just how to win a lover and a husband. She sings with fine enunciation, which covers many of the defects of a singing voice which is not particularly melodious. She plays her own accompaniments in a fine musicianly manner, gets a really beautiful tone from the piano, which is, really, the outstanding hit in the act. The piano, that much abused instrument, is coming into its own again and a good performer on this instrument is appreciated by Riverside audiences. Miss Padula is a charming player.

Amelia Stone and Armand Kalix started off poorly, but the fine work of the pair and the artistry of their "Romance" bit won out long before the act's finish. Miss Stone was in much better voice than when last heard at this house and her songs were all finely rendered. The act is a good one, but, following so much singing was not heard to the advantage which an earlier spot on the bill would have supplied.

Tom Lewis, after a long absence from the vaudeville stage, is back in a single turn in which he discusses in his characteristic manner, the League of Nations, his trip abroad and various other personal experiences. A series of comedy slides showing him about to depart for Europe, his reception at the various courts and his return home, are shown just prior to his entrance. They are not funny and add nothing to the act, which would be decidedly improved were he to make his entrance immediately after the rise of the curtain and go at once into his routine. A number of typical Lewis jokes and stories went well.

The Amoras Sisters, with songs, dances and some remarkable physical culture demonstrations, closed the show. The act was well received and held the audience in well until the finish. W. V.

COLONIAL

The Wheeler Trio started a late show, which dragged badly in spots, and in others, moved at an exceedingly fast rate.

Jim and Betty Morgan were out of the bill, due to Miss Morgan's illness; Murray and Vogt filled in and were billed as "Murray & Volk." The pair are doing the same act that they have been presenting on the small time for the past two seasons, which contains a lot of bits done by the comedian when he worked with Adrian. Both possess good voices and would do well to work out a longer routine of songs containing less comedy, mostly small time stuff. Most of the laughs hinge on the "falling pants" gag used throughout the act. The spoken comedy is very poor, and, when it comes to personality, this team can use a lot.

Anna Held, Jr., and Emmet Guilfoyle found an easy audience waiting for them. Miss Held was greeted with applause and after Guilfoyle started his comedy, he had not only the downstairs audience with him, but got the bunch on the shelf to laugh at anything he said or did. Guilfoyle is, without doubt, a very clever comedian and knows how to keep laughs coming. Miss Held wore an extensive wardrobe and displayed it in an attractive manner. She, also, scored individually with her recitation, which she delivers effectively.

Guilfoyle had the gallery bunch bulldozed, but what Keegan and Edwards did to them is hard to describe. They just drove them crazy with their jazz, and stopped the show with one of the biggest hands ever scored here. Cliff Edwards' "uke" work and imitations of the guitar, jazz cornet and clarinet, are the meanest kinds of jazz ever heard. Keegan's dancing and singing make him a capable partner, and, with their jazz ability combined, it is no wonder that this pair go over so well.

Percy Bronson and Winnie Baldwin closed the first half with their "Visions of 1969," visualized by Jack Lait, lyricalized by Harry Williams, and musicalized by Neil Moret. In that position, the pair were called back for a number of bows and also a curtain speech. The act is very clever, but the biggest asset it has is the team that delivers it. Bronson's portrayal of the future male, who is "half and half," and his "souse" bit are very well done, his singing being especially good. Miss Baldwin also dances nicely, looks very cute and reads her lines excellently.

James McCormick and Eleanor Irving are evidently new to the big time, but concealed it until the close of the act, when Miss Irving displayed too much anxiety regarding bows. Considering the spot they had, they gave a very good account of themselves. Both are good performers, but their act is very weak in a number of spots and should be gone over.

"Cave Man Love," a Billy Friedlander offering, with four girls and a young man, is a lesson to young men. The young man in the act works exceedingly hard, and is on stage using his voice every minute of the turn. He has a pleasing voice and a good personality. The girls do their allotted bits well. Most of the applause accorded really belonged to the young fellow, and he deserved it because of his efforts.

Harry Fox, with Edythe Baker, assisted by Beatrice Curtis and the five scrubwomen in one number, went on very late, but held them in for a number of encores. Fox has put a lot of new comedy in, and while most of it is rather deep, it gets the audience going.

"Looks," an act presented by Mme. Rialta, with Juva Marconi, the Dowling Sisters, Hilda Burt, Fay Ellis and Marion Forde, closed the show and was handicapped by the lateness of the hour. Although most of the house started to leave, those who stayed saw a nicely staged act, with some splendid dance numbers.

G. J. H.

VAUDEVILLE

PROCTOR'S 23RD ST.
(Last Half)

The Vogue Trio opened with an offering that deserved a better position on the bill. This is a piano, violin and song act including two boys and a girl. The girl sings very well and is accompanied by her brothers, whose numbers are well played. The act is reviewed more thoroughly under New Acts.

Jim Murray, the talkative postman, was second, and his rapid fire of gags kept the house in good spirits. Despite his age and weight, he is a fair dancer and his Irish reel won him applause.

Lewis and Gordon, with their offering, "A Touch in Time," followed and had the audience with them from the start. This is a very cleverly written sketch and all parties work hard and usually succeed in putting their material over for laughs. "Jack" handles his material in such a manner that he cannot fail but put it over. They went off to applause.

Walter Daniels and Minna Walters filled the fourth spot and did full justice to their position. This act starts off with what is supposed to be a piano and song number, but the piano part is soon forgotten. The girl is a god violinist and her songs are well chosen. The one best bet in the act is when Daniels makes up as an old man and proceeds to act the part. They scored when reviewed.

Anna Chandler came next and her song offering went well. She has a good voice for singing jazzy numbers and knows how to deliver. Her patter with the pianist is also good. They went off to a fair amount of applause.

Val and Ernie Stanton were sixth and their rapid fire of gags, a few of which are pretty good, kept the house awake, at any rate. The one best part is the eukelele and harmonica number. The "teacher" plays the harmonica very well and can imitate, to a certain extent, a cornet in a jazz band. The youngster showed signs that he might be able to dance. If he can, it would be advisable for him to inject a few steps here and there and omit a few of the alleged gags, some of which, though clever in a way, are not a bit humorous.

Orville Stamm closed the show and once he got under way the audience remained seated throughout. His opening number, a song about his dog, is great, and though he is not sensational as a singer, he puts it over with great effect. His act proper consists of physical culture exercise. He has inserted a new bit since last reviewed, that of holding five men on a platform resting on his knees and chest, he standing, face upward, on his hands and feet. He made a big hit. B.O'G.

HARLEM OPERA HOUSE
(Last Half)

Schepps' Circus, appearing first on the bill, is one of the best animal acts to be seen on any time, for, aside from offering a routine of unique and interesting animal stunts, Schepps, in the role of ring master, injects a clever line of comedy material into the act, keeping the audience in the best possible humor. There is no flaw in the entertainment value of this act, which closed as a real hit.

Dunn and Wheeler, man and woman, following in the second spot, have some clever comedy material which gets over in creditable manner. This act could well be billed "the long and short of it," for the height of the feminine performer and the contrasting shortness of her partner, provokes one of the best laughs in the turn. The act scored a fair sized hand.

Frank Wilcox and Company, presenting a comedy playlet, have a well written and enacted sketch which scored one of the biggest hits of the evening. See New Acts.

Brandt, Lyons and Barnes, a conventional three-man musical act, offering a well balanced program of part and solo singing, had little difficulty in bringing home the bacon. The ensemble in the part songs is better than the usual run of trio acts and the solo work excellent, especially the bass, in that the singer has not chosen one of the hackneyed numbers so often featured in this style act. This act will always find a good position on the better class small time.

Ward and Raymond, man and woman, offering bits of patter, cross-fire and dances, stopped the show cold, scoring one of the biggest hits witnessed in this house in a number of weeks. Both performers possess genuine ability as laugh getters, and know a thing or two about putting their material over in such manner as to leave the audience still hungry.

Magician acts on the better class small time are becoming a rarety, as was evidenced by the reception accorded Lawrence Crane and Company in closing the show. The various tricks and stunts, while familiar to any follower of vaudeville, proved sufficiently novel and interesting to secure for these two performers a fair sized hit. Perhaps it was the Irish brogue that got the act over so well with the Harlem audience. Nevertheless they had everything their own way, and made good. E. H.

VAUDEVILLE REVIEWS
(Continued from Page 9)

FLATBUSH
(Last Half)

Calayes and Company, a boy and girl singing and dancing act, opened the show and were a riot. This offering should be further down the bill and would be better as a closer. The singing is nothing out of the ordinary, but the dancing is great and won applause. They give a very fine exhibition of grace and technique.

Miller and Bradford were second and their offering was loudly applauded, regardless of the fact that the accident happened while they were on. Both possess excellent voices, especially the man, who sings an opera piece and a ballad. This is reviewed more fully under New Acts.

The Mysterious Will came third and its amusing situations kept the audience laughing. This is an old act revived, but it has lost none of its popularity, judging from the way it was received when reviewed. The two boys and the girl all work hard and get the most out of their material. This act looks as though it were due for a new run over the big time.

Mel Klee filled fourth spot and his offering had them laughing from start to finish. He is using Al Herman's material and handles it very well. It seems he is also plugging some songs and, though he has no voice to speak of, gets away with it. He pulled an awful bone when reviewed by asking for applause. This, as a rule, dooms an act to the small time. His is an act that doesn't need any pleas for applause and we are surprised that he does it.

The second big feature on the bill was Browning and Denny, whose offering of songs and character acting stopped the show. Bess Browning is an artist in her line and will make friends of the coldest audience. From the looks of things, she promises to be more than a leading light in vaudeville. And Jack Denny is getting better every day. Miss Browning's Chinaman number almost stopped the show. Their offering is very prettily arranged and they ought to be playing the big time houses shortly.

The Willie Brothers closed the show with a very fine display of strong man and balancing feats that kept them seated to the last. Their one feat, using a ladder and balancing on either end, is a very treacherous piece of work and sent them off to applause. B. O'G.

PROCTOR'S 5TH AVE.
(Last Half)

The La Toy Brothers opened an exceptionally good bill with their comedy and tumbling act and made a hit. The act is well written and the pater, throughout, serves to keep the audience laughing. This is a very good opener and ought to go along easily.

Hobson and Betty followed and kept up the good work. They both have good voices and their repertoire of songs is well selected. One of the girls also plays the piano fairly well. They went off to the tune of a hit.

Monroe and Willard filled third spot and had everything their own way. The "coon" knows how to get laughs and has them going from start to finish. They are looking for a diamond mine in Africa and their experiences while doing so are humorous. They were forced to take several bows.

Smith and Sauvain were next and aside from a few bits, went fairly well. The comedy, throughout, is good and the man knows how to handle it. But the songs used by the girl are misleading. One is a very conceited number about herself and her gracefulness in dancing, her looks, etc. Her dancing is only fair, and doesn't warrant mention in a song. As to her looks, etc., she doesn't have to sing, as these are the biggest asset in her part of the act. They went off to a fair amount of applause.

George Yeoman and Lizzie were fifth and his monologue was a riot. Most of the material used in this act is his own and is very clever.

Whipple and Hudson followed with their offering "Shoes" and found little difficulty in getting over. This act could be improved in a number of spots where the jokes are a little too suggestive to be heard in high class vaudeville.

Frisco, in "The American Apache," came next and succeeded in stopping the show. All of his dance numbers were applauded. Nick Bruckner also got a big hand in his shimmy number.

Lew Wilson followed Frisco and almost succeeded in stopping the show also. His offering is reviewed more fully under New Acts.

Nora Jane and Company closed the show and, once started, she kept them seated to the last. This is avery neat little Spanish dance offering in a special setting that pleases. E. H.

PROCTOR'S 125TH ST.
(Last half)

The Lilletas Two opened the show and their exhibition of strong arm and jaw work won a big hand for them. This act is reviewed more fully under New Acts.

Thomas and Tilley followed and were not so good.

Rita Reilly was on third with an Oriental dance offering, which is very good. She has a man with her who plays the piano and sings very well. A little pep sprinkled here and there would improve it.

Aitken Brothers filled the fourth spot and, by ringing in a song about sticking to the stars and stripes, went off to applause. Catering for applause by bringing

Dorothy Doyle filled fifth spot. The act is further reviewed under new acts.

Bert Bergman was sixth. At times, he was really good and acted in big time style, while, at others, he was not so good. Some of the alleged gags would never be missed. Both try hard to sing, but, aside from having some very good numbers, just barely get by. If this act were rewritten in spots it would fill any big time bill. They have the ability. What they need is material.

Stone and Mitchell followed and their boy and girl song and dance offering carried them off to a fair amount of applause. The man can jig fairly well and both know how to deliver their song numbers. This act ought to get along well.

The Percival Girls were eighth and their dance and contortionist efforts were thunderously applauded. They look like mother and daughter. One bad feature is that the elderly lady talks to some one in the audience.

Davis and Chadwick were ninth and stopped the show. They were forced to take three encores and several bows before the audience would allow them to go off.

Eddie Heron and Company filled the tenth spot and were a riot. This act is a real old timer but is well acted and liked.

Luba Meroff and Company were on eleventh and won the audience over. Mrs. Meroff has inserted a number of new songs into her act and used good judgment in doing so.

Kellam and O'Dare were twelfth and their singing and comedy were a hit. The woman is a very good straight and the man, presumably Kellam, is a performer through and through.

The Worden Brothers closed the show and kept them seated to the last. This is an old act but it seems to go just as well as ever. B. O'G.

CITY
(Last Half)

Delmar and Kolb were the openers, with an acrobatic and dance offering, the man doing the former and the woman the latter. He offered some good stunts in the equilibrist line and the woman did some pleasing toe work.

Brems and Kraft sang and talked in the second spot and gave a fairly good account of themselves.

Hans Roberts and a company of two women, presented a comedy playlet called "The Future Husband," in which the time of the action is supposed to be more than fifty years hence.

Hill and Acker, two women, one singing and the other dancing, could improve their offering by not working in one. The dances are only fair and the singing somewhat better.

"The Street Urchin," an apparent youth, played the violin and took one of the big hands of the show. He possesses ability, but when reviewed, used a very poor instrument, which scratched frequently. This was especially noticeable whenever he took a note on the G String. The lad also attempted a song, which can be judged by its title, "It's hard To Be a Boy When Nobody Loves You."

Johnny Black and Dardanella found favor with their neat song and dance offering. The act, on the whole, is arranged very nicely and that the two have ability cannot be denied. And, even if Black don't think that the watch and chain gag is in bad taste, the mere fact that it has been used ever since burlesque was inaugurated, should put it out of the act.

Estelle and Bert Gordon, billed through error as Estelle and Bert, are using most of the material which Bert and Harry Gordon appeared with on the big time for a few seasons. Miss Gordon is an attractive woman and does the work formerly done by Harry in excellent manner. Bert Gordon's Hebrew comedy is as funny as ever and, between them, they scored one of the biggest hits of the bill.

Odiva and Seals closed the show and held them in. The act played a full week here. G. J. H.

JEFFERSON
(Last Half)

McRae and La Porte followed the feature film with a routine of trapeze work that did not fail to thrill. The men do their work well and got off to a good hand.

Newport and Stirk, two young men, pleased with a number of eccentric dances which they did well. The offering needs a little speeding up in places, but, on the whole, is a neat one of its kind.

Leila Shaw and Company will never get beyond the small time and they won't have their vehicle to blame, particularly. Not that the sketch used is any too good, but that Miss Shaw and the two men supporting her are poor in the extreme. The offering is supposed to be built around a wife who is dance crazy. Since her husband won't go to dances, she goes out with another young man, supposed to be in love with her. They are on the verge of eloping when friend husband happens in, fully aware of their plot, and foils them. He decides to give the other a fair chance, and tells him they will fight a duel. Wife exits. The men then arrange to shoot in the air, and for both to pretend to fall dead and thus discover which of the two the wife loves. Results is that neither one wins. Wife blows a kiss to both of them and blows out to a dance hall.

The Le Grohs scored the usual sensation with their contortion offering. Le Groh himself, the stout member of the trio, does some great work for a man of his build.

Four Funsters, consisting of three men and a girl, each doing a different character, delivered a number of songs and found favor with their comedy. One of the men does Hebrew, another "Wop" and the third and the girl are supposed to be kids. The comedy is of the regular calibre of such acts, which generally pleases the small time audience. The singing, however, is very good and netted most of the applause for the act.

"Fads and Frolics" is a tabloid revue which has evidently been thrown together very quickly, had one rehearsal and was then booked. The act has a very good wardrobe and a company of eight, six of which are in the chorus. And, if it wasn't for this chorus it might have a better chance of getting over. But of all poor, small time choruses we have ever heard, this one gets the blue ribbon. The two leads, boy and girl, are fair, but work hard.

Palo and Pallette are a musical team formerly seen under another name. They are father and son and play the accordeon and a series of brass instruments well.

Joe Jackson, playing a full week, closed the show with his comedy bike act, which seemed to this audience as funny as when it was new. G. J. H.

HAMILTON
(Last Half)

It was "Anniversary Week" at this house and Jack Leroux offered his patrons eight acts each half instead of the customary six.

The house was packed to capacity on Thursday evening. Hobart Bosworth in "Behind the Door," was the film feature.

Rouget and Girlie followed the overture, which was Lizst's "Second Hungarian Rhapsody," exceptionally well played by McElwain's orchestra. Rouget does a routine of balancing stunts on chairs and tables that are exceptionally good. The girl assists by standing around in an abbreviated costume.

Courtney and Barrett, assisted by a tall, slender built young man for comedy purposes, could make a good number two act on a big time bill if they would take advantage of their dance ability and arrange a routine with most of their present patter omitted. The boys are nifty steppers and do some good work in the soft-shoe and tap line.

"Breakfast For Three" is a comedy sketch which has been playing over the various small time circuits for years, but was evidently new to this audience. The scene is laid in the kitchen of a house, where the master has just come in "soused," after an all night session. His wife and apoliceman, who mistakes the former for a new servant come to replace one who left the day preceding, complete the cast. Hale Norcross and Company present the act, and have put a lot of new comedy lines in it.

Fern and Maree were liked with their songs and comedy. Fern formerly did this act with a Miss Davis.

Burke and Touhey, with their Irish comedy offering, also pleased. The offering drags a good deal in places and needs going over before it will ever do for the better houses.

"Golden Bird" is a dandy novelty offering, with Lorraine Even, a violiniste, and a canary. Miss Even plays a number of tunes on her instrument, which are repeated by the canary.

Newhof and Phelps, a man and woman team, offered their song repertoire and gave a very good account of themselves.

The Rollet Revue, a dance act, nicely staged and with a capable company, closed the show and held them in. G. J. H.

VAUDEVILLE

NEW ACTS AND REAPPEARANCES

McDERMOTT AND COX

Theatre—*Colonial.*
Style—*Singing, dancing, jazz band.*
Time—*Sixteen minutes.*
Setting—*Full stage (special).*

Loretta McDermott, formerly seen with Frisco, and Eddie Cox, who is billed as the "popular composer," have a clean, smooth-running act that ranks with the best of its kind. Miss McDermott is singing in this act, something she didn't do when with Frisco. And Cox, supposed to be a song-writer, dances very well.

Miss McDermott and Cox open the offering with a jazz band playing an accompaniment to a "Ouija" number, in which they handle the foreteller of fate. The number is a very good one and the opening effective. A dance by the two follows. Cox then renders "Oh, How I Laugh" and a second chorus in jazz style. Miss McDermott then offers her impression of Fay Bainter, singing "Chinese Lullaby." While her voice is by no means a sensation and even weak, in places, she is pretty and delivers her number nicely.

The jazz band also gets in its inning with a wallop. Besides playing, the violinist does some stepping and saxophone work. A fast jazz song and dance by the two complete the offering.

Both McDermott and Cox make a nifty looking couple and possess a world of personality. With their dance and song ability, supported by the jazz hounds, any audience will like them.

G. J. H.

ROE REEVES

Theatre—*Proctor's 125th St.*
Style—*Singing and talking.*
Time—*Twelve minutes.*
Setting—*In one.*

Roe Reeves appeared as a tryout and, in second spot, when reviewed, went off with three bows to his credit. This is doing exceptionally well for an act at this house on a Friday night, which was mainly due to Reeves' personality. Reeves is a motion picturishly attractive looking young fellow and works in formal day dress. Although he parts his hair in the center and wears a mustache, he has the ability to put over good material and should get it.

He opened at this house with a number "Since I've Learned to Sing" and did a comedy dance with it. He acted nervous for the first half of his act for comedy purposes. But, it was overdone and became convincing. However, after singing an Eddie Cantor number, he improved in both delivery and material. After springing some comedy verselets, some good and some "not so good," he closed with an operatic and a classic dance burlesque.

At present, Reeves will find the going very easy on the small time. With time and improvement in his material, he should do for the big houses.—G. J. H.

ATHLETIC OLLIET

Theatre—*Proctor's 125th St.*
Style—*Bag-punching, club-swinging.*
Time—*Ten minutes.*
Setting—*In two.*

Olliet is a heavily-built woman who might do for the small time if she practices her stunts with the bags and gets them down better than she did when her act was reviewed at this house. She could also improve her act by omitting the song with which she opens. And, in omitting bits from the act, the recitation to "Dad," which sounds like a plea for a fallen girl, can also be safely left out.

She does a little swinging with clubs, but nothing sensational. The bag-punching had a few good spots in it but also didn't show anything new. At the best, the act can only serve as an opener on the small time. G. J. H.

FRANK WILCOX & CO.

Theatre—*Fifth Avenue.*
Style—*Farce playlet.*
Time—*Sixteen minutes.*
Setting—*Full stage (special).*

This offering could get over on the merits of the playlet alone, but has, in addition to a very cleverly written sketch, a company of three women and three men who deliver their lines excellently.

The scene is laid in the house of a millionaire, where the six have gathered for a theatre party. One of the men is the millionaire's partner in business and the third is trying to land both their signatures to a big contract. The millionaire's wife, the partner's fiance and the other man's former sweetheart are the others in the house. Both the partners hate each other intensely and are ready to go out of their way to spite the other. Each is equally intensely jealous of his wife and of his sweetheart.

As things would have it, the fiance and the wife fall in love with the third man, who is still in love with his former sweetheart. She, seeing that the two other women worship him, realizes that she loves him.

The two partners and the three women are supposed to go to the theatre, but each feigns an excuse to stay home, not knowing that the other is also going to stay. One by one the three women, starting with the ex-sweetheart, come into the room to tell him that she loves him. He is elated when he hears it from his former fiance, but feels "not so good" in hearing the other two women's passionate declarations, for he realizes what would happen if their husbands were to discover them in his room.

The fiance of one of the partners and the wife of the other are hidden in two different rooms as the men enter. A number of situations follow, which bring out many laughs. Finally, the younger partner discovers his partner's wife, and the older discovers his partner's fiance. Both, tickled with the idea, immediately sign the contracts.

Wilcox, as the third man, is excellent and his company give him good support. The sketch should fit nicely into most bills. G. J. H.

"LOOK!"

Theatre—*Alhambra.*
Style—*Dancing and scenic.*
Time—*Sixteen minutes.*
Setting—*Full stage (special).*

"Look" is presented by Mme. Rialto, it being a number of dances arranged with scenes flashed in the back-ground by a series of slides. This offering, however, is better than those which Mme. Rialto has offered during the past two seasons, mainly because her company is better. Juva Marconi is featured and, with her, are the Dowling Sisters, Hilda Burt, Fay Ellis and Marion Fords.

The dances are all ballet style, each being done with a slide flashing the supposed proper setting for the back ground. Some toe work is featured by two girls, who, when reviewed, needed a lot of rehearsing.

As a whole, however, the dances are nicely done, the girls are pretty, and the scenes very much so. The act should fit into a big time bill in the position it was reviewed, as a closer, or can be featured in the smaller houses.

G. J. H.

GETS LOEW TIME, SOLID

Fred Ferdinand, the whistling comedian, has been booked solid over the Loew Circuit. He will open on March 14, in Minneapolis.

LILLIAN LANE

Theatre—*Audubon.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*In one (special).*

Lillian Lane is an attractive little woman who could easily make the big time with her ability, if she took proper advantage of it. Her present cycle is a song repertoire, which she renders in a very good colorature soprano ranging from operatic to special material. It is this same material, however, which will keep Miss Lane back from being a big-time act.

Her repertoire needs going over and changes made. She would also do well to select a gown that would be more attractive to her type than the blue she wore when reviewed. That she has a good voice is evident, after hearing her once. With the proper material she will be a first-class act for first-class houses.

G. J. H.

NEAL AND STEWART

Theatre—*Flatbush.*
Style—*Talking and singing.*
Time—*Fourteen minutes.*
Setting—*In one.*

A special drop showing an entrance to a movie studio is used in this act, which includes a boy and girl. The boy, presumably Neal, is a very good singer, and can also dance fairly well. The girl also has a good voice and handles her material fairly well. Her part of the vamp is also good.

They have room for improvement, however, in the "kissing" bit, which is a trifle too demonstrative. In this bit the girl kisses the boy in Chicago style, then Denver style, and so on until it dawns upon us why Horace Greeley said "Go west, young man, go west."

As a whole, the act is good entertainment and ought to be seen on the larger circuits before long. B. O'G.

SHIRLEY AND MINDO

Theatre—*Proctor's 5th Avenue.*
Style—*Singing and talking.*
Time—*Fourteen minutes.*
Setting—*Special, in one.*

A drop, supposed to be the entrance to a club, is seen at the start, with hubby, a trifle under the weather, coming out. He is going home to wifey. But she comes along and, not recognizing him, asks him where she can find a lawyer.

They then recognize each other, and the fun begins. She has a big roll of his misdeeds, which she tells him she is taking to the lawyer on which to get a divorce. She also shows him a cigarette paper on which is written all his good deeds. The man is an artist when it comes to straightening out domestic troubles. They will find the going very good. B. O'G.

DUNN AND WHEELER

Theatre—*Proctor's 23d St.*
Style—*Talking and singing.*
Time—*Fourteen minutes.*
Setting—*In two.*

This team works most of its comedy around their comparative sizes, for Dunn is a short, black-haired man, and Miss Wheeler, although the average sized girl, looks tall in comparison. They offer a routine of talking comedy and some singing, hokum and otherwise.

The talk contains some good bits and the comedy also. There are a few gags in their line of patter which are rather raw. The act should please any small time audience with ease. G. J. H.

"PANTS IS PANTS"

Theatre—*Proctor's 125th St.*
Style—*Sketch.*
Time—*Fifteen minutes.*
Setting—*In three (special).*

"Pants is Pants" is somewhat similar to the old fable of "The Tortoise and the Hare" worked over in a new way, and telling how a supposed Slow Guy beat the Swift Worker in the long run. Three men and an attractive brunette make up the cast. All are good.

The scene is laid in an office of a pants, (they don't call 'em trousers, why should we?) factory. One of the men is the Big Boss, another the Swift Worker and the other the Slow Guy, who acts and dresses like a rube. The girl in the case is the office stenog., to whom the Fast Worker has been making love for four years, but hasn't proposed yet. The Slow Guy is also in love with her and for years has been putting flowers on her desk. She thinks that the other fellow has spent ten cents a day and he lets her think so.

The firm is on the verge of bankruptcy and the Big Boss is willing to step aside in favor of one of the young men and let him manage the place. The firm has two hours in which to raise a certain amount of money to pay off a mortgage, and the boss don't know where he is going to get it. The Rube springs some ideas about the efficiency around the office and in his absence the other pirates them as his own. The boss thinks they are original and decides to let the Swift Worker try and fix up the mortgage business. The Swift Worker claims he can do it.

In the meantime, the girl's eyes have been opened to the fact that he is a big bluff. The Rube then makes love to her and gets her to accept his proposal of marriage, all within ten minutes, thereby proving that he is not the Slow Guy she thought he was. The other then returns, dejectedly, having failed to fix things up at the bank. The girl, however, comes to the rescue by telling the boss that the Rube is the regular fellow and that he will lend the firm $20,000 which he has saved up, providing the boss takes him into partnership. All ends well.

G. J. H.

LILLETAS TWO

Theatre—*Proctor's 125th St.*
Style—*Strong Arm and Jaw.*
Time—*Ten Minutes.*
Setting—*Full Stage.*

A girl in a hammock, one end of which is suspended from a hook, the other being in the mouth of a man, and swinging back and forth, started this offering, which proved to be very good as an opener. This bit is followed by some hand springs and balancing turns which are very difficult. The man lifts the woman into various positions.

A contraption is then brought forth that she rests on the man's knees, a ladder rising upward and being held from falling by a chain fastened to the top and held in his teeth. The woman, who is no lightweight, then climbs up and down.

B. O'G.

DOROTHY DOYLE

Theatre—*Proctor's 125th St.*
Style—*Singing.*
Time—*Thirteen Minutes.*
Setting—*In One.*

A very pretty little blonde, with a very good voice and some very attractive costumes; all these qualities go to make up an act that is entertaining from start to finish.

Miss Doyle has a routine of nicely selected songs and a personality that wins an audience from the start. We don't think she will find the going hard and wouldn't be surprised to see her playing the better circuits within a few weeks.

B. O'G.

HARRY VON TILZER HALL OF FAME

A RECORD THAT WILL S

It is with great pleasure that I announce my twenty-eighth anniversary as a song w generous support they have always given me, and trust that I will always merit t the goods. I submit my twenty-eighth jubilee Ballad WHEN THE HARVEST MO

BALLADS

MY OLD NEW HAMPSHIRE HOME
Down Where the Swanee River Flows
WHERE THE SWEET MAGNOLIAS BLOOM
When the Harvest Days Are Over, Jessie, Dear
I WONDER IF SHE'S WAITING?
Down Where the Cotton Blossoms Grow
THE MANSION OF ACHING HEARTS
THE BIRD IN A GILDED CAGE
JENNIE LEE
In a Village by the Sea
SOMEBODY'S WAITING FOR ME
STORIES THAT MOTHER TOLD ME
I'LL BE THERE, MARY, DEAR
When Kate and I Were Coming Thro' the Rye
DOWN ON THE FARM
The Sentinel Asleep
In the Evening by the Moonlight, Dear Louise
Where the Morning Glories Twine Around the Door
JUST SING A SONG FOR IRELAND
Last Night Was the End of the World
ALL ABOARD FOR BLANKET BAY
A LITTLE BUNCH OF SHAMROCKS
THEY ALWAYS PICK ON ME
Someone's More Lonesome Than You
JUST AS YOUR MOTHER WAS

ANOTHER CAROLINA SUNSHINE

WHEN THE

HARVEST MOON

IS SHINING

A WONDERFUL HARMONY BALLAD. A HIT.

EDDIE CANTOR AND VAN AND SCHENCK'S
BIG HIT IN ZIEGFELD'S FOLLIES

ALL THE BOYS LOVE MARY

LYRIC BY ANDREW B. STERLING

BILLY JEROME'S WONDERFUL COMEDY LYRIC

WEEGEE WEEGEE

TELL ME, DO!
IT'S THE CRAZE OF THE COUNTRY

NOW IS THE TIME TO PUT THIS HIT ON

CAROLINA SUNSHINE

My Hits from
Till 1920
WALTZ SON

Down Where
Wurzburger F
UND R TH
ANHEU ER B
And Her ame I
On a Sund y Aft
My Littl Coney
TAKE M BAC
NEW YORK TO
ALL AB ARD
DREA LAN
IN TH SWE
BYE A D BY

MARC SON

ALL ALONI
Just On Sweet
When Flow
Bloom i Spring
WAIT TI THE
SHINE NELI
BYE BY , DEA
SUMM R TIM
MARCHI TO
MUSIC O THE
WHEN HE BA
BEGINS TO P
I Want Girl
Like th Girl T
Mar d Dac
GOOD E, BO
DO YOU AKE
WOMAN OR Y
LAWFL WIF

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B y Har
ETROI

...N TILZER'S ...AMOUS HITS ...LL STAND FOR ALL TIME

MY HITS FROM 1892 TO 1920

as a ...ng writer. I want to thank all my pals and friends in the profession for the ...ays m...it that support by fair and square business methods and by delivering ...RVES... MOON IS SHINING, and the greatest bunch of song hits I have ever published.

... Hits from 1892 Til... 1920

WALT... SONGS

...Down ...here the ...Wurzbu...ger Flows
UND...R THE ...ANHEU...ER BUSH
...d Her ...ame Is Rose
...a Sund...y Afternoon
...y Littl... Coney Isle
...AKE M... BACK TO ...EW YORK TOWN
...LL AB...ARD FOR DREA...LAND
...IN TH... SWEET BYE ...ND BYE

MARC... SONGS

ALL ...LONE
...st On... Sweet Girl
...When t... Flowers ...oom i... Springtime
...AIT TI... THE SUN ...SHINE... NELLIE
...YE BY..., DEARIE
...SUMM...R TIME
...RCHI... TO THE ...SIC O... THE BAND
...WHEN ...HE BAND ...EGINS TO PLAY
...Want... Girl Just ...ike th... Girl That Mar...d Dad
...OOD ...YE, BOYS
... YOU ...AKE THIS ...OMAN FOR YOUR ...LAWF... WIFE?

TED LEWIS'S RIOT SONG IN THE GREENWICH VILLAGE FOLLIES

WHEN MY

BABY SMILES AT ME

THE SONG THE ACTORS ARE SINGING

A COMEDY SCREAM

HE-WENT-IN-LIKE-A-LION AND CAME-OUT-LIKE-A-LAMB

LYRIC BY ANDREW B. STERLING

GOING BIGGER THAN EVER

THEY'RE ALL SWEETIES

NOW IS THE TIME TO PUT THIS HIT ON

CAROLINA SUNSHINE

COON AND NOVELTY SONGS

ALEXANDER, DON'T YOU LOVE YOUR BABY NO MORE?
MOVING DAY
MY JERSEY LILY
HANNAH, WON'T YOU OPEN THAT DOOR?
CHOCOLATE DROPS (Inst)
WHOA, BILL (Inst)
Won't You Roll Them Eyes?
I JUST CAN'T HELP FROM LOVING THAT MAN
CUBANOLA GLIDE
UNDER THE YUM YUM TREE
I LOVE IT
I'LL LEND YOU ANYTHING EXCEPT MY WIFE
KEEP YOUR FOOT ON THE SOFT PEDAL
I LOVE MY WIFE, BUT OH, YOU KID
IDAHO
I REMEMBER YOU
DON'T TAKE ME HOME
TOP O' THE MORNING, BRIDGET McCUE
MARIUTCH AT CONEY ISLE
TAFFY
MAKING EYES
ARE YOU COMING OUT TO-NIGHT, MARY ANN?
COAX ME
I Want to Be the Leading Lady
MY LADY HOTTENTOT
I'D LEAVE MY HAPPY HOME FOR YOU
I AIN'T A-GOING TO WEEP NO MORE
OH, OH, MISS PHOEBE
GOOD-BYE, ELIZA JANE
What You Going to Do When the Rent Comes 'Round?
ON THE SOUTH SEA ISLE
ON THE HOKO-MOKO ISLE
On the Old Fall River Line
LOVE ME WHILE THE LOVING IS GOOD
AND THE GREEN GRASS GREW ALL AROUND
I SENT MY WIFE TO THE THOUSAND ISLANDS
I WANT A DOLL
Can You Tame Wild Wimmin?
I'D DO AS MUCH FOR YOU
WHAT A FOOL I'D BE
THE RAGTIME GOBLIN MAN
KNOCK WOOD

...HING COMPANY

222 WEST FORTY-SIXTH STREET
NEW YORK

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LONDON—Herman Darewski Music Pub. Co.

DRAMATIC and MUSICAL

"GEORGE WASHINGTON" VOLUBLE AND STAGY NOT VERY CONVINCING

"GEORGE WASHINGTON." A drama in three acts and prologue, by Percy Mackaye. Presented at the Lyric Theatre Monday evening, March 1, 1920.

CAST.

Quilloquon.....George Marion
A Little Boy.....Fred J. Vardi
A Little Girl.....Phyllis Loughton
The Comic Mask.....Albert Oswald
The Tragic Mask..James Whittaker
The Theatre.....William Sauter
The Presence.....J. Harry Irvine
Lawrence Washington.....
Frank Arundel
Lord Fairfax.....Allen Thomas
Mammy Sal...Nellie Peck Saunders
Capt. Van Bramm....Le Roi Operti
Mary Washington..Elsie H. Kearns
George Washington....
Wallace Hampden
Sally Fairfax.....Beth Martin
Ann Spearing....Netta Saunderland
Elizabeth Dent.....Beatrice Maude
Lord Fairfax.....Allen Thomas
Humphrey Knight....Ernest Rowan
Zekiel.....G. F. Hannam-Clark
Martha Washington....
Beatrice Reinhardt
Jack Custis.....Donald Foster
Billy.....Coulter Gaines
Patrick Henry.....Charles Webster
Lord Fairfax.....Allen Thomas
Lafayette.....Paul Leyssac
Chaplain Emerson..Jerome Colamor
A Boston Girl.....Katherine Haden
A Cambridge Girl.Elizabeth Milburn
Leader of "Johnnies"....
W. Donald DuTilly
Leader of "Jinnies".Richard Abbott

"George Washington," the second chronicle play to make its appearance during the current season proved to be entirely void of dramatic quality, and may best be described as a pageant involving a sequence of incidences relative to the life of the "great American."

The prologue dealt with the pros and cons of representing history on the stage in a manner highly characteristic, in its vagueness and indirectness, of the muse of Percy Mackaye, the author. The three acts that follow, set forth a series of pictures that represent the great crises, and golden hours in Washington's life. These are unocrrelated, except by fantastic interludes, which are intended to supply the drama's atmosphere and reflect the spirit, and to link the whole together in continuous entertainment.

Struggling to the surface between these fantastic interludes are the episodes which show Washington as a young Virginia planter at Mount Vernon, as the romantic wooer of Martha Curtis, and his marriage at Mount Vernon, as a Colonel preparing for war, as the Commander--in-chief of the American Army at Cambridge, before Trenton, at Valley Forge, as the Commander-in-chief of the American Army at the moment of surrender at Yorktown, and finally, Washington's return to Mount Vernon.

Two or three of these scenes are imaginative and well written, but as most of them call for masses on the stage they fizzel out completely.

Walter Hampden, as Washington, is best described as a great picture. He has the stature and figure to fill the eye as Washington, but it is doubtful if the general was given over to so much declamation as Mr. Hampton commits him to. In fact, in every scene, the Washington of Walter Hampden seems to be always conducting himself as if there was a motion picture camera somewhere in the foreground and a recording phonograph hidden somewheres else about the stage.

The cast that supports Mr. Hampden is adequate but not distinguished. The settings and costumes designed by Robert Edmond Jones are exceedingly decorative and add greatly to the pictorial quality of the play.

WOULD DEVELOP MOVIE ART

PARIS, FRANCE, Mar. 4.—M. Honnorat, Minister of Public Instruction, is urging the formation of a conservatory to encourage art and perfect the mechanism of moving pictures to such an extent that they will be on the same plane as the opera and the stage and also to teach action, production and scenic arrangement. In his scheme, M. Honnorat provides for a certain number of paid instructors, but also hopes that many of the most successful actors will also give their aid as instructors and advisors, free.

NIKISCH TO CELEBRATE

BERLIN, Feb. 28.—Arthur Nikisch, conductor of the Berlin Philharmonic Orchestra, at the close of that organization's next regular concert will celebrate his 25th jubilee as conductor of that organization.

LAKE MANAGING LONDON HOUSE

LONDON, Ontario, Feb. 28.—I. Lake, formerly assistant manager of Loew's Theatre, Montreal, is now manager of Loew's Theatre in this city, which opened recently.

"SOPHIE," CLEVER AND WITTY, NOT PLAYED WELL BY THE LEAD

"SOPHIE." A comedy in three acts by Philip Moeller. Presented by George C Tyler, at the Greenwich Village Theatre, Tuesday evening, March 2, 1920.

CAST.

Marie Guimard.....Marjorie Hollis
Mlle. Abigalette Heinel.Daisy Vivian
Sophie's Tirrd Lackey..Basil West
Sophie's Second Lackey..
Paul V. Atherton
Sophie's First Lackey.Sidney Toler
The Abbe de Voisenon....
Oswald Yorke
Sophie.....Emily Stevens
Rosalie Levasseur..Jean Newcombe
Louis Leon Felicite de Barncas
Count de Lauraguais.O. P. Heggie
Vivienne.....Claire Mersereau
Christopher Willibald Ritter von
Gluck.....Hubert Wilke
Mercy d'Argenteau.....Adolf Link
Captain Etienne Mars....
Hubbard Kirkpatrick
The Count de Saint Florentin
John Webster

A page torn from the private life of the famous Sophie Arnould, who played an important part in the chapter of musical history that includes the introduction of Gluick's operas to the world, forms the plot basis for this latest comedy from the pen of Moeller. It is proving to be one of the cleverest and wittiest pieces to make its appearance during the season.

The story is that Sophie, on the eve of her appearance in Gluck's "Iphigenia" has taken up her residence in the home of the Austrian Ambassador. It is the importunities of the senile old diplomat, to whom she has promised her favors, that she must resist and defeat. She extracts herself from the unwelcome predicament by forging the King's name to an order for her ancient admirer's arrest and then, by restoring his supposedly dead daughter to the Chief of Police who has come at the indignant Louis' command to imprison her, she extricates herself once more, to spend the evening hours with her diffident and pre-occupied lover.

Emily Stevens fell short of the mark in displaying the character of the temperamental opera singer. By turn she was fiery, petulant and ardent, but never seductive. Such a character as depicted by Miss Stevens could never have kept the gay world of Paris at her feet.

O. P. Heggie, as Sophie's unromantic lover, played the part with deft touches. Adolph Link gave a grapic study as the leering Austrian Ambassador. Hubert Wilkie, was good in the role of Von Gluck.

"THE HOTTENTOT" PROVIDES COLLIER A GOOD VEHICLE

"THE HOTTENTOT." A farce in three acts by Victor Mapes and William Collier. Presented by Sam Harris at the George M. Cohan Theatre, Monday evening, March 1, 1920.

CAST.

Swift.....Donald Meek
Mrs. Ollie Gilford....Helen Wolcott
Larry Crawford.....Calvin Thomas
Alex Fairfax.....Arthur Howard
Ollie Gilford.....Frederic Karr
Peggy Fairfax.....Frances Carson
Mrs. Chadwick.....Ann Andrews
Perkins.....Edwin Taylor
Sam Harrington.....William Collier
Alice.....Dorie Sawyer
McKisson.....Claude Cooper
Reggie Townsend....
Howard Hull Gibson

Sam Harris' first individual production since he broke with George M. Cohan, "The Hottentot," and which opened in Atlantic City recently, began its metropolitan run at the George M. Cohan Theatre last Monday night and proved to be a typical William Collier comedy, in that Collier, aside from being co-author with Victor Mapes, enacted the role of the hero and made some of the best fun of his career on the stage.

The story of the play centers about the efforts of Harrington, who hates horses, to emulate the achievements of a jockey for whom he is mistaken. Of course, there was a girl in the case and a flirting widow, plenty of humorous complications and a happy ending in which the masquerading jockey wins the girl of his heart.

Collier's wit is generally sufficient to provide all the necessary comedy for one evening, but, in this piece, it is most ably abetted by Donald Meek, as Swift, a butler. Swift is more than an ever ready friend of the hapless Harrington when the latter is called upon to live up to the role of the famous gentleman jockey of the same name.

The other members of the well balanced cast include, Helen Wolcott, as Mrs. Ollie Gilford, at whose home Harrington is a guest; Frederick Karr, who takes the part of her husband; Frances Carson, as Peggy Fairfax, the young woman in whose cause Harrington sacrifices himself and Calvin Thomas who enacts the role of Lairy Crawford, who also is in love with Peggy.

ZIEGFELD SIGNS FRENCH DANCER

Mlle. Spinelly, who has been one of the favorites of the French dancing stage for the past ten years, has been engaged by Flo Ziegfeld for the new roof show, "The Girl of 1920." Although she was due to arrive in this country last week, the French railroad strike delayed her sailing. She will arrive here this week on the *Baltic*.

ANDERSON INCORPORATES

G. M. Anderson and Harry S. Hechheimer last week organized a $100,000 corporation to produce plays and motion pictures.

MANAGER RESIGNS

London, Eng., Feb. 28.—Harry Benn resigned his position as manager of the Camberwell Palace recently to take up a position with G. Rhodes Perry, of the Moss Empires, Ltd.

JANIS COMING OVER AGAIN

LONDON, Mar. 5.—It is reported here that Elsie Janis will return to London in the fall to appear again under the management of Sir. Alfred Butt. But it will not be at the Palace, nor in a revue. It is understood that she will be seen in a production.

BUY APOLLO THEATRE

LONDON, Eng., Feb. 28.—The freehold of the Apollo Theatre was recently purchased by Grossmith and Laurillard, after much bidding, for $700,000. The property was owned by Henry Lowenfield, who leased it to a syndicate for $1,000 a week. This syndicate, in turn, let the house to Grossman and Laurillard on terms that brought them (the syndicate) a profit of $1,000 a week. Grossman and Laurillard do not take immediate possession of the house as proprietors.

"TREASURE ISLAND" OFF

LONDON, Eng., March 1.—Because of his inability to secure a theatre to house "Treasure Island," Herbert Jay will not present the production until next season. Theatres in the West End section are at a premium and it is doubtful whether or not any of the recently acquired American productions will be presented this season.

AMERICAN PLAYS TO TOUR

LONDON, Eng., Feb. 28.—In addition to about seventeen other companies now touring the provinces under the management of MacDonald and Young, two more will be sent out shortly by the firm, one "The Bird of Paradise" and the other "The Cinderella Man." The former will open its tour on Easter Sunday at Huddersfield, the latter opening April 5, at Torquay.

WILSON DOING NEW PIECE

LONDON, Eng., Feb. 28.—A new musical play, entitled "The Purple Lady," will be produced by William J. Wilson at the Opera House, Leicester, on Easter Sunday. The piece is in three acts and was written by Fred Jackson, lyrics by H. E. Garden, and music by Howard Carr. The play will shortly afterwards be shown at a West End Theatre.

"LOOK WHO'S HERE" HAS LITTLE NEW OR ORIGINAL MATTER

"LOOK WHO'S HERE." A musical comedy in two acts. Book by Frank Mandel; lyrics by Edward Paulton; music by Hein. Presented by the Spelgel Productions, Inc., at the Forty-fourth Street Theatre, Tuesday evening, March 2, 1920.

CAST.

James Saunders..George R. Lynch
May.....Madge Rush
Flo .....Alicia McCarthy
Jo.....Mary McCarthy
Caroline Holmes.....Louise Kelley
Carlos Dal Monte....Dave Quixano
Robert W. Holmes.....Cecil Lean
Rocamond Purcell.....Cleo Mayfield
Horace Bream.....George Mack
Dorothy Chase....Sylvia de Frankie
Daniel V. Chase..John F. Morrissey

There is nothing very new or original about "Look Who's Here." In fact, the production, in many respects, frequently smacks of the vaudeville stage and, at times, even approches the vogue of burlesque. Even Silvio Hein's music, although tuneful is strangely reminiscent of other works from the pen of that composer.

There is entirely to much talk at the start, which tends to hold back the action. But the comedy speeds up in the second act, for a time, it then promises to be a highly diverting farce. However, at the close there is the inevitable tangle that comes with such pieces, leaving the farce to end with everybody in everybody else's arms.

"Look Who's Here" serves as an opportunity for Cecil Lean to sing and dance. Cleo Mayfield is also in the cast and has progressed amazingly since "The Blue Paradise."

Aside from the two stars, Louis Kelly and Dave Quizando contribute toward the success of the performance. Alicia and Mary McCarthy are also good.

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Lo, the Poor Animals!

Lo, the poor animals! Now comes the Massachusetts State legislature which, through legislative enactment, is seeking to prevent the dumb intelligensia from earning an honest living by the sweat of their brows, haunches and tails.

Under the terms of the proposed bill, it would be "unlawful to cause any dumb animal to perform any trick or feat as a part of the performance at any theatre, park, pleasure resort or other regularly established place of amusement or entertainment." And, for a violation of this law, it is provided that the punishment shall be "a fine not exceeding $500, or by imprisonment for a period not exceeding six months."

Now, knowing animals as we do, we feel almost certain that they would obey any legislative mandate that the Bay State lawmakers would enact against them. Maybe, here and there, some monkey would be found whose intelligence is so warped that he would jump upon the stage and attempt to emulate the actions, other than legislative, of course, of his more voluble kinsmen. And, if such a thing should happen in the Bay State, while a law existed against it, we feel almost certain that the erring animal could easily be shamed into never doing it again.

Thus, we feel that the penalty provided is superfluous.

But, we wonder whether the animals were consulted about the proposed legislation in the Bay State. We know, for example, that several representatives of show folk have taken more than passing cognizance of the proposed bill. But, what about the animals? Are they to have no say in the matter of legislation which seeks to deprive them of a definite means of earning a livelihood? Surely the beasts of the stage are not going to remain dumb while the Massachusetts legislature is functioning against them.

We feel almost certain that their thousands of kiddie friends in Massachusetts will not rest contented if the legislature should pass the bill. In fact, we fail to see the necessity for this out and out class legislation. Surely, animals on the stage are as considerate of the sensibilities of their audience as most two-legged actors and we have yet to hear them utter anything that might be construed as a suggestive remark.

No, Massachusetts should not stand for a law of this sort, for it would so antagonize the animals that there is no telling what they wouldn't do in retaliation. Besides, there are many people who will agree with us when we say that this particular measure is a very stupid sort of legislative functioning.

TWENTY-FIVE YEARS AGO

Foujere was with Stroh's Vaudevilles.

Wm. C. Coup died at Jacksonville, Fla.

Sam Rice opened with the May Howard Show.

"Trilby" was produced by A. M. Palmer at New Haven, Conn.

Sybil Sanderson was with the Metropolitan Opera Co., New York.

Prof. Al. C. Sweet was leader of Scribner and Smith's Circus Band.

Walter Sanford retired from the management of the Star Theatre, Brooklyn.

New Plays: "Joan of Arc," "Taps," "Sealed Lips," "The Battle of Coeur d'Alene."

Mme. Rejane made her American debut in Madame Sans-Gene at Abbey's Theatre, New York.

Weber and Field's Own Company also included The Tansons; Leclair & Leslie; Falke and Semon, John E. Drew, Lottie Gilson, McIntyre and Heath, and Farnum and Seymour.

Answers to Queries

M. R., El Paso.—You had better inquire of the Columbia or Victor Phonograph Companies, as they will be able to inform you more correctly.

A. H.—They are supposed to get work on their ability.

H. L.—Helene Bassell was last seen in a dance act. Don't know her present whereabouts.

J. B.—We do not know what show Hazel Marshall is with at present. A letter addressed to her care of the Clipper will be advertised and may reach her.

T. H.—"Experience" opened for the first time in New York on October 27, 1914, and ran there until June 5, 1915.

H. O.—George Lobell did work with Lillian Lustig in a song and dance act, but the team recently split.

G. S.—The title "You Never Can Tell" is of an old play in which Arnold Daly appeared. The song by that name has nothing to do with the play.

E. C.—"Mr. Chaser" is Herman Becker's act. It was originally produced under the name of "I'm Thirsty."

Jim.—Henry "Squidgulum" Lewis has not confined his work to vaudeville only. He has appeared in productions, among which was "Follow Me," where he played opposite the late Anna Held.

H. Z.—The Mudge-Morton Trio is a musical act which plays in vaudeville.

G. D. J.—James R. Adams was a circus clown. He died here on Aug. 30, 1915.

V. N.—Henry Miller played opposite Marie Wainwright about twenty-eight years ago.

Gerald—Lester Sheehan did do a dance act with Pearl Regay in vaudeville for some time. The act split last season when Miss Regay went into the Capitol show.

F. W.—Melville Ellis was a well-known pianist. He appeared with Irene Bordini in vaudeville for some time, but died a few years ago.

"88"—Charles Cherry is an Englishman. he was born in Greenwich, Kent., in 1875.

S. I. P.—Alexandria Carlisle has appeared in vaudeville. One of her vehicles was a sketch called "Let Us Divorce," an adaptation of Sardou's "Divorcons" by I. Thompson Buchanan.

Y. U.—Rostand's "L'Aiglon" was produced for the first time in America at the Academy of Music, Baltimore, on Oct. 15, 1900. Maude Adams appeared in it at that time.

G. S. 'Frisco—"The String of Pearls" was presented by Herbert Kelcey and Effie Shannon at the Colonial Theatre during the fall of 1905.

H. V.—Ben H. Jackson managed the Lyric Theatre for William Fox during the showing of "A Daughter of the Gods."

Z. Y. X.—"Adrea" was produced at the Republic Theatre with Mrs. Leslie Carter in the leading role.

T. O. T.—"The Black Crook" was originally produced in 1866.

D. S.—The Louise Amusement Company purchased the President Theatre from I. A. Levinson, in 1911.

G. T. F.—Arthur Lane resigned the management of the Majestic Theatre, Ann Arbor, Mich., in 1910, but resumed it late in the following year.

K. E. T.—Louis Lustman was leader of the Nixon Theatre Orchestra, when he was married in Philadelphia in 1911 to Anna Weiss.

F. C. V.—Cook's Opera House, Rochester, N. Y., was included in the Western wheel in 1911, which made it possible to play Empire Circuit attractions there. The contract was for a term of five years.

F. S.—Billy Reeves made a reappearance in vaudeville in 1911 opening at the Colonial, New York.

D. A. R.—The Atlantic Garden, on the Bowery, N. Y., closed for the last time on Friday night, September 1, 1911, after serving as an amusement place for fifty-six years. A loft building was erected on the site by Kramer and Sons.

G. E. S.—The Crescent Theatre, Brooklyn, was formerly a burlesque house, but is now run by the Shuberts, playing stock productions.

W. O. G.—The new Metropolitan Theatre, Seattle, Wash., was opened October 2, 1911. The first piece put on there was "Jumping Jupiter" with Richard Carle and Edna Wallace Hopper.

F. T.—The Aviator Girls will be playing in St. Joseph, Mo., March 7 and 8.

D. T. R.—Don't know about before 1911, but, at that time, Fiske O'Hara was in "Love's Young Dream."

D. K. S.—Fay Templeton returned to the musical comedy stage in 1912 after an absence of three years.

F. R. T.—No; when Harry Lauder appeared in New York at the Manhattan Opera House, in October, 1912, it was his fourth American tour.

T. G. C.—The Shubert Theatrical Company was incorporated on August 15, 1912, in Trenton, New Jersey.

L. C. S.—The National Theatre, Boston, Mass., was built in 1912 and, at the time, was said to be the biggest vaudeville house in this country.

J. B. V.—The team to which you have reference danced and sang for a number of years under the name of the "Dancing Duet." They split late in 1915, the girl going into musical comedy and the boy into pictures.

Rialto Rattles

THE IDES OF MARCH.
Harry Feiber says that R. H. Burnside, in his recent difficulty with the Lambs Club, started in as a Lamb, but wound up as a lion.

RIGHTLY NAMED.
Jules Murry says "The Passing Show" is rightly named, for, according to him, it passes everything else on the road.

A LOW TRICK.
Eddie Livingston says he wonders how long the Loew secret service will remain a secret.

CHRISTENED 1920.
The proper way to salute Walter Wanger now is "Hello, John Ferguson."

A HARDER JOB.
The Theatre Guild may revive "John Ferguson" alright, but whoever tries to bring "John Barleycorn" back to life will have a tough job.

FOX CIRCUIT BARRED.
The new law introduced in Massachusetts barring all animal acts, will undoubtedly keep out all Fox shows.

KNOWS A TRICK OR TWO.
Reports from England say that Houdini, at the recent dinner given in his honor, got out of making a speech. Some trick that, if done gracefully.

NO, YOU'RE WRONG.
No, Leo Newman is not the deliverer of Newman's Travelogue's. He travels and lectures, but not just that way.

IT'S A SHOW, NOT COIN.
"Comstock Puts 'Five Millions' into stock," reads a news item. Never knew he was so rich.

IT'S A HABIT WITH HIM.
Leo Newman now says "Good Morning Judge" almost every day.

MARIE DRESSLER APHORISM.
"Some chorus girls kick because they get paid for it and others because they do not.

MAYBE HE'S A SCAB.
Arthur Lyons:—This fellow Bryan is playing second fiddle to "Pussy Foot Johnson" on the prohibition question.
Al Lichter:—Is that so? I wonder if he's got a union card?

ANTI-PROHIBITION.
Bert Shapiro says that Broadway will not be "dry" much longer for "Three Showers" is coming in.

FIGURED IT OUT.
Clara Rose, of the Edelsten office, says that coughdrops will not keep you from a-coughin'.

WE VOTE TO ELIMINATE:
Singers singing from back stage.
Actors telling how good applause makes them feel.

"UNSEEN HAND" WORKED OVER
"The Unseen Hand," which opened several weeks ago at Atlantic City, has been entirely worked over and a new cast engaged, which now includes Crane Wilbur, George Gaul, Edward Ellis, Stewart Wilson, William Ingersoll, Regina Wallace and Blythe Daly. W. H. Gilmore has revamped the piece, which A. H. Woods will bring to town the latter part of this month.

ISBA TO CONTINUE
"The Russian Isba" has been improved with new songs, choruses and dances, and will be presented at the Lexington Theatre commencing Thursday. Serge Borowsky and his company of Russian singers and dancers have had their engagements extended for the third time.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

MAX REINHARDT TO TAKE PRODUCTIONS TO AMERICA

Ben Blumenthal, New York Picture Man, Makes Deal for Big Spectacles. Also Has Plan to Take Over Opera Company and Several Composers

BERLIN, March 5.—It became known here this week that Max Reinhardt, the German theatrical producer, has signed an agreement with Ben Blumenthal, the New York motion picture man, whereby he will go to New York next season to superintend the production there of a number of recent Berlin successes, as well as a program of revivals.

Blumenthal, through his Berlin agent, S. Nachman, has also made arrangements to bring a number of German and Austrian composers and conductors to America, including Leo Fall, Oscar Strauss and Franz Lehar.

Blumenthal has also contracted to take over an entire opera company of first class reputation to play a season of German opera in the larger cities of America.

It is also planned by Blumenthal to send German and Austrian films, which have been specially produced on a large scale, not only to America, but to England, Canada and Australia as well.

The Blumenthal referred to is Ben Blumenthal, of the Export and Import Film Corporation, of 729 Seventh avenue, who has been in Europe for several months, and was scheduled to sail from Havre aboard the "La France" for New York last Saturday, and due here about next Sunday or Monday.

SEEKS "MOTHER OF STAGE"

LONDON, Mar. 5.—Who is "the mother of the stage"? This question recently appeared in a London newspaper and has given rise to considerable discussion in theatrical circles here.

According to a story appearing in the same journal, Dolores Drummond, who reached her eighty-sixth birthday on February 3, apparently possesses the title. She retired from the stage in 1909, after having been on it for fifty-three years. The famous actors with whom she appeared include G. V. Brooke, Charles Kean, Barry Sullivan, Joseph Jefferson, Edwin Booth and Henry Irving.

"KITTY BREAKS LOOSE" OPENS

LONDON, Eng., March 5.—"Kitty Breaks Loose," following three previous presentations, has again broken loose at the Duke of York's, where it is being given for a series of matinees, under the direction of Joan Hallerton. The piece is styled a "fantastical comedy," and affords any number of good laughs at the expense of the so-called British upper class.

Included in the cast are Leslie Howard, Mary Peter, Ethel Newman, Arthur Whitby, Eric Cowley, Helen Hay, Roy Beard, Pete Lade, Barry O'Brine, Jr., and Theodore Stack.

BILLY REEVES BOOKED

LONDON, Eng., March 6.—Billy Reeves will leave in April for a tour through Belgium, when he will combine business with sight-seeing. Reeves recently stated that he had been offered a number of lucrative propositions to appear in the United States, but refused them because the country had gone dry.

JAY MAY BUILD HOUSE

LONDON, Eng., March 1.—In view of the theatre shortage, Herbert Jay has announced plans for the construction of a new playhouse to be located in the West-End. The house will be similar to the one recently opened at Westclif. Work on the project is scheduled to begin early in the Fall.

VESTA TILLEY ENDOWS BED

LONDON, Eng., March 8.—A check for $5,000 has been presented for the endowment of a "Vesta Tilley" bed at the Blackpool Victoria Hospital, by Sir Walter de Frece, M. P., husband of Miss Tilley.

DU MAURIER SUCCEEDS IRVING

LONDON, Eng., March 5.—Gerald du Maurier has been elected to the presidency of the Vaudeville A. D. C., formerly held by the late H. B. Irving.

SHAW WANTS OLD HOUSES RAZED

LONDON, Eng., Feb. 28.—George Bernard Shaw has declared himself in favor of a law reading that all houses which have reached the age of twenty years should be torn down and new ones erected in their stead. He told the Society of Arts that "After living in one of those literary and artistic houses with an exalted sense of doing the right thing, one realizes that all the time one has been living in a sort of architectural hell."

CANCELS AMERICAN TRIP

LONDON, March 5.—Because steamship officials failed to guarantee the safe shipment of his scenery to America, R. A. Roberts, has been forced to cancel a proposed eight weeks' season in New York. He was to have taken three sketches with him: "Lucinda's Elopement," "Ringing the Changes," neither of which have been seen in America, and "Dick Turpin."

MILLER GETS "PETER PAN"

LONDON, Eng., March 6.—Gilbert Miller has obtained from Sir James Barrie the latter's play, "Peter Pan," for the annual presentation at Christmas time at his St. James Theatre. Henry Ainley will play the part of Captain Hook, and Miller is looking for one of the London female favorites to play the leading role.

ACQUIRES NEW PLAYS

LONDON, Eng., March 1.—Herbert Jay has acquired the producing right to several new plays, including "The Seamaid," by Robert McDonald; "Jones," a historical piece by Keble Howard, and "Such a Nice Man," a prohibition comedy by H. F. Maltby.

FAGAN HAS FOUR PLAYS

LONDON, Eng., March 6.—J. Bernard Fagan has announced the following plays for early presentation: "A White Headed Boy," by Lenox Robinson, to open the last week in April; "Greater Love," in which Godfrey Tearle will star; "The Weel," with Owen Nares in the leading role, and "The Singer of Shiraz."

FULLER SIGNS WISH WYNNE

LONDON, Eng., March 6.—Wish Wynne, now in the United States, has accepted an offer by cable from Ben J. Fuller to tour his Australasian Circuit. Miss Wynne will sail from San Francisco on the next Australian mail steamer.

DIAGHILEFF COMING BACK

LONDON, March 5.—The Serge Diaghileff Russian Ballet is expected to open here during the coming summer. They have produced Stravinsky's "Nightingale" during their season in Paris.

"JUST LIKE JUDY" POOR

LONDON, March 5.—In "Just Like Judy," a new comedy in three acts by Ernest Denny, now in its first run at the St. Martin's, the author has written a play absolutely unreal and artificial. It is based on a series of make-believe allegations, and, in fact, is not much better than the old charade of Victorian days. However, it has been carefully produced by Basil Dean, who has made a special effort to assemble a fairly brilliant cast.

The entire action takes place in the studio of a young artist, whose fatal tendency towards that "thief of time," procrastination, has caused him to be nicknamed "Put-it-off-Peter." He even goes so far as to put off his marriage, which results in his several times "near bride" becoming piqued and placing her affections elsewhere. Judy, from Paris, an impulsive "leap-before-you-look" sort of girl, tries to set things aright and makes a fine mess of it. However, Judy's various attempts at heart mending form the basis for the various incidents connected with the working out of the play, which includes a number of humorous moments.

WILL BUY WARSHIPS

LONDON, March 6.—Motion picture exhibitors are expected to do some lively bidding at the auction sale of the six warships by the British Admiralty. Each vessel has a history and played a big part in the war.

The ships are the "Skipjack" and the "Harrier," which did patrol work against the German submarines; the battleships "Duncan" and "Canopus," which did service along the Dardenelles, and the torpedo boats "O-50" and "O-55."

It is expected these vessels will be used by producers in scenes showing "naval battles," "wrecks at sea," and "sinkings."

MAKE OPERA OF PLAY

LONDON, March 5.—"She Stoops to Conquer" has been turned into an opera, and will be presented by the Carl Rosa Company. The libretto is by Alfred Kelisch and the score by Percy Colson. The same production was arranged in opera form some seasons ago by Fitzvall and Macfarren and was presented with but little success.

AMERICAN PIECE OPENS

LONDON, Eng., March 5.—The Ruth Chatterton play, "Come Out of the Kitchen," has opened at the New Theatre, Oxford, with the following cast: Frederic Worlock, H. Athol Ford, Aleck Chumley, John Williams, Edgar Norfolk, Frank Denton, Maud Buchanan, Molly Hamley-Clifford, Winifrid McCarthy, Barbara Gott and Gertrude Elliott. Miss Elliott scored heavily in the Chatterton part.

GRACE GEORGE MAY COME OVER

LONDON, March 6.—It is reported here that Grace George will come over to appear in the London production of "The Ruined Lady," scheduled for production by Charles B. Cochran, shortly.

MANAGER RESIGNS

LONDON, Eng., March 4.—Henry E. Bellamy, who, for many years, has been associated with the Gilbert and Sullivan operas as manager for D'Oyley Carte, has resigned. He is planning to produce a new light opera.

SAIL TO SOUTH AFRICA

LONDON, Eng., March 8.—Many acts are going from here to South Africa, every boat containing anywheres from one to five. Among the latest to sail are Bessie Slaughter, Julot and Piero, Kitty Trehearne, S. Crame Suckley and Beatrice Moore.

GOING TO AUSTRALIA

LONDON, Eng., March 6.—Adelina A. Levey, the monologist, has been booked for a tour of Australia. She will sail towards the end of the present month.

"WILD GEESE" HAS TUNEFUL SCORE

LONDON, March 6.—"Wild Geese," a musical comedy in two acts, with book and lyrics by Roland Jeans and music by Charles Cuviller, has opened here at the Comedy under the management of Andre Charlot, and is proving itself to be one of the most successful musical pieces produced during the current season.

It is rather weak where plot is concerned, but is topped off by some exceptionally tuneful music, which, for the most part, is of the Yankee ragtime variety. It has a well chosen cast of principals and a lively chorus, which, in addition to being good to look upon, sings and dances in a capable manner.

With a little working over in the comedy material and with, perhaps, a jazz band or two, together with a shimmey dancer to give it a little American atmosphere, "Wild Geese" might find favor in the eyes of a New York audience.

Nellie Briercliffe heads the cast, and is supported by J. S. Durant, Gilbert Childs, Olive Groves, Elsie Carlisle, Hazel Hamilton, Marjorie Waterlow, May Beatty, Phylis Monkman, Robert Blyth, Jack Buchanan, Winifred Dennis, Gerald Valentine and Reginald Palmer.

TURNS DOWN OFFER

LONDON, March 1.—Syd Sydney has refused an offer to appear in a Karl Hopper revue next season, and has been routed again over the Stoll circuit for 1920 and 1921.

STARTS FOURTH YEAR

LONDON, March 5.—"The Maid of the Mountains" has entered upon its fourth year at Daly's, and from present indications bids well to continue on there for some time to come.

GETS NEW SCRIPT

LONDON, Eng., March 6.—Thomas C. Dagnall has acquired the producing rights to a new comedy called "Poor Em," written by Olga Racster and Jessica Grove.

CLARA SIMONS ENGAGED

LONDON, Feb. 26.—Clara Simons, former prima donna for the Carl Rosa Opera Company, has been engaged to play "The Sunshine of the World," scheduled to open soon at the Empire under the direction of Norris and Clayton, Ltd.

GETS CARPENTIER FOR VAUDE

LONDON, March 1.—According to Lee Ephraim, who recently returned from Paris, he has completed arrangements with M. Descamps for the appearance of Georges Carpentier in the variety theatres in the United States.

CENSOR STOPS TWO PLAYS

LONDON, March 1.—Two productions recently got into trouble with the Censor and were forced to cancel their respective appearanaces here. They were "Tom Trouble," a Lewis Casson and Bruce Winston production, and "Le Bonheur Mesdames," scheduled for production by the French Players.

ESTATE ACCOUNTING FILED

The first and final accounting of the $4,032.33 estate left by Annette Seelos, once leading lady for Charlie Chaplin, which was filed some months ago by William M. Hoes, the public administrator, was approved Friday by Surrogate Cohalan. Miss Seelos, known as Blanche Wallace, died in 1918, at the Lutheran Hospital, of influenza.

In signing the decree, Surrogate Cohalan directed that $19.40 be given to the New York Law Journal for advertising, $750 to a Lawrence Donnellan, $163.30 to the New York City Treasury for administration purposes, $25 administration expenses and the remainder, $1,700 in jewelry and $489.31 in cash, to the father the only survivor.

BURLESQUE

AMERICAN MAY DROP ALL AGENTS

SUBJECT DISCUSSED AT MEETING

Reports that the American Circuit will do away with agents next season, as some of the shows on the Columbia wheel did this year, were in circulation early this week following the semi-annual meeting of the wheel last Friday. Inquiry brought out the fact that the subject came up at the meeting, was slightly discussed and then put over until a later date for definite action.

The idea is, it is said, to have the show managers do the work now done by agents, thereby saving a salary and getting as good results. Some of the shows on the big wheel are getting along without them now, but a glance at the money-makers like Bedini's "Peek-a-Boo," Dave Marion's Show, Mollie Williams, Rose Sydell, Abe Reynolds' show, and others, discloses the fact that they are carrying agents, which may be a good thing for owners to consider before taking any drastic step.

ROSE CONVICTION STANDS

NEW ORLEANS, March 7.—The conviction of Lew Rose on the charge of permitting lewd dancing at the Dauphine Theatre, here, was affirmed this week by the Louisiana Supreme Court. Rose has fourteen days in which to ask for a rehearing. If this is not granted, he must serve thirty days in the Parish prison and pay a fine of $300 under the sentence passed on him by the Criminal District Court.

Rose's appeal to the high tribunal was based only on points of law and on bills of exception taken to the ruling of Judge Landy in the District Court during the trial, which were overruled in the opinion written by Justice O'Neil and concurred in by all other members of the court.

GEORGE PECK RESIGNS

Finding that the duties of managing a theatre are rather hard after spending four hours a day on the subway between his home in Brooklyn and the theatre, George E. Peck has given in his resignation as manager of the Mt. Morris Theatre, taking effect next Saturday.

Art Muller who, earlier in the season, managed the Edmond Hayes Show, will be the new manager. He has had considerable experience in managing burlesque houses in Chicago and the Middle West.

BEDINI SIGNING PEOPLE

Jean Bedini has already signed for his new show "Twinkle Toes," to be on the Columbia Circuit next season, Shea and Carroll, Fred Allen, Newport and Stirk, Elsie Huber, The Ladelles, the Tip Top Four, Ada Carter and the Kentucky Five. Bedini is looking for a star to be featured in the show and is advertising that he will give $1,000 for one.

GOING TO ENGLAND

Don Clark and Mae Dolisle (Mrs. Don Clark) will sail for England as soon as their season with the "Jazz Babies" closes. They intend to visit Mrs. Clark's mother at Cardiff, New South Wales. They will return about the middle of July.

DE COURSEY FOLLOWS WARD

DETROIT, Mich., March 6.—Edwin De Coursey has been appointed manager of the Gayety Theatre here. He takes the place of the late John M. Ward, and has been with the Blaneys at the Nesbit Theatre, Wilkes-Barre.

BENEFIT SET FOR JUNE 13

At a meeting of the Burlesque Club last Sunday it was announced the benefit of the club will be held at the Columbia Theatre Sunday, June 13.

The committee, consisting of I. H. Herk, James E. Cooper, B. F. Kahn, Charles E. Baker, Jean Bedini and Sam Lewis, announced that it is arranging to have the first part of the performance consist of old-time burlesque. Among those they expect to take part will be Rose Sydell, Fanny Everett, Crissie Sheridan, Bill Campbell, Harry Bryant, Phil Sheridan and others.

The last part will consist of the modern school of burlesque.

The box seats will be auctioned off and the orchestra seats sold from $1 to $2.50. Rud Hynicka, B. F. Kahn and James E. Cooper have bought several boxes at $100 each.

It was also announced at this meeting that all members in arrears in their dues will be dropped from the club membership if they are not paid up in thirty days. The initiation fee will be $25, commencing May 1.

FREEMAN DOING AGENT'S WORK

Frank Freeman, now managing the "Bon Tons," is also looking after the agent's work as well. He is sending in press matter and underlines weeks in advance. There are many cases where a house manager is without these things until the last minute, and then has to take up the show manager or the owner of the show before he gets what he wants.

DID IT ON $1.00 TOP

BALTIMORE, March 5.—A remarkable feature in connection with the record business done last week by Jean Bedini's "Peek-a-Boo" company at the Palace, here, is the fact that the highest priced seat in the house went for $1, and not $1.50, as reported. The record week's huge business was possible through the standees who attended every performance.

WEISS SUCCEEDS FREEMAN

Jess Weiss went in ahead of the "Star and Garter Show" last week in Philadelphia, taking the place left vacant by Frank Freeman, now managing the "Bon Tons." Weiss has been managing a colored show for Weingarten in the West this season.

UNION TO DANCE MARCH 20

A Fancy and Civic Ball will be given at the Seventy-first Regiment Armory in New York on March 20th by the Theatrical Protective Union No. 1. The music will be by the Seventy-first Infantry Band, directed by Lieut. Lambert Eben.

KOSTER TO LAUNCH SHOW

CLEVELAND, O., March 8.—Charles, "Kid" Koster will launch a one night stand burlesque show to play Pennsylvania, New York and Ohio. He will call it "Girls from Jazzland." They open at McKeesport, Pa., March 10.

WARD'S WIDOW GOING WEST

DETROIT, Mich., March 6.—Mrs. John M. Ward, widow of the late manager of the Gayety Theatre, will leave here in a few days for Los Angeles, where she will make her home in the future. She has a sister living in that city.

LEAVE FOR HOT SPRINGS

Jules and Lou Hurtig and Harry Seamon left New York last Thursday for Hot Springs, where they will remain for six or eight weeks. Maurice Cain will handle Hurtig and Seamon's Theatre during Lou's absence.

JERMON TAKES OVER LYCEUM, WASHINGTON

WILL RE-BUILD THE HOUSE

WASHINGTON, D. C., March 7.—John G. Jermon, of New York, purchased the Lyceum Theatre, this city, last week.

The Lyceum was destroyed by fire several weeks ago and the shows of the American Circuit have been playing the Folly since that time and will continue to play that house the balance of the season.

Jermon will rebuild the Lyceum and have it ready for the opening of next season in August.

The seating capacity will be 1,700, about 500 more than the old house had.

"BLUE BIRDS" CLOSES

The "Blue Birds" closed its season at the Gayety, Newark, last Saturday, and in its place started the "Night Owls," which will play the remaining time of the other show with the same cast as was with the "Blue Birds," except that Billy Kelly and Jimmy Parelli, the two comedians, will close with the show in Philadelphia next week. Harry Stratton and Sammy Spears will open the following day in their places.

ALICE RECTOR CLOSES

Alice Rector, soubrette with the "Sporting Widows," closed with that show at Miner's, Newark, last Saturday night. Hazel Hargis opened with the show at the Casino, Monday, in Philadelphia. Miss Rector will leave for England about the first of July to join her sister, Pauline Travis, in her big pantomime act, doing her male impersonation and exhibition dance.

CLOSING AT KAHN'S

Norma Bell and Ethel Costello will close at Kahn's Union Square Saturday night. Helen Adair will return next Monday, after four weeks' vacation, and Bessie Lannon, a new prima donna, will open at the same time. Fred Cady, formerly of Rice and Cady, will also open Monday in place of Harry Stewart. Kitty Warren opened Monday.

TENANTS CHANGE OFFICES

During the past week several changes have been made in the offices of tenants of the Columbia Theatre Building.

James E. Cooper has moved from the fourth to the sixth floor. Strouse and Franklyn from the sixth to the seventh, and Ike Weber from the sixth to the fourth.

MAE MILLS' BABY DIES

Mae Mills (Mrs. Rube Bernstein) last week became the mother of a sixteen-pound baby boy which, however, only lived one hour after birth. Miss Mills is getting along nicely.

SIGNS FOR SIXTH SEASON

Florence Darley has been re-engaged by I. M. Weingarten for his "Star and Garter Show" for next season. It will be her sixth season with Weingarten.

WATSON'S SHOW IS CLEAN

BOSTON, March 6.—"Sliding" Billy Watson's show was said by J. Casey, the censor, to have been one of the cleanest seen in the Howard this season.

Burlesque News Continued on Page 29

MOLLIE WILLIAMS SHOW BETTER THIS YEAR THAN ANY OF HER OTHERS

Mollie Williams and her Own Company, offering a good entertainment at the Columbia this week had a big house Monday afternoon.

Miss Williams has a better show this season than any she has shown us in the past few years. The comedy is better, the musical numbers are away from the usual run, the costumes are pretty, the electrical effects good, and the chorus up to the standard of the Williams showing. They are a pretty lot and have youth in their favor. The scenery is bright and pleasing to the eye.

Of course, Miss Williams is the star. She does not appear until late in the first act and then in a dramatic sketch. In the second act, she is seen most of the time. Her costumes are very striking and she makes a number of changes. Miss Williams works hard while she is on and is one of the few women in burlesque who knows how to handle an audience. She has a way of handing out the "bull" all her own that makes them like it.

There are two funny comedians with the show, Harry Bowen and Emil Casper. Bowen does a tramp in the first act, one of those sporty types with tight fitting clothes and an easy style of working. He is an amusing chap in this role and can sing and dance. He does his work neatly and cleverly.

Casper is doing black face all through the performance. In this character, he is very good. He has a natural negro manner and reminds us greatly of Bert Williams in all he does. He is not alone clever in the role but very funny also.

He has a fault though which he could easily overcome and that is that he should talk louder at times, for on several occasions we could not hear what he said Monday. We like his easy way of delivering comedy, however.

Billy Purcella does a good "wop" comedy in the first part, that was liked. He has more to do this season and what he has, he does better.

Murray Bernard handles the "straight" well. He talks distinctly, can put over a number and knows how to dress.

Evelyn Ramsay injected lots of life into her numbers and proved herself a real fast dancing soubrette. She works hard and acquitted herself nicely and with credit. Her dresses were a harmonious blending of colors, which showed off her pretty form.

Madge Boaz is the ingenue, she is new to us and registered a success with her work. Her costumes were selected with good taste and are rich looking.

Mildred Campbell has the prima donna role. Casper offered a singing and dancing specialty shortly after the opening that was well received. He does an eccentric show dance, that easily caught on.

Bowen, in a specialty, a little later, scored a success with a comedy talking and singing act in which he offered some good parodies and a good line of comedy talks.

A real funny scene in one, was offered by Casper, Bowen and Purcella. Laughs came one after the other in this scene, which was crowded with good material. With the assistance of a prop lamp post and letter box, Casper worked up lots of comedy, with Purcello as a wop and Bowen as a "drunk." The latter did a good drunk.

Purcella and Ramsay were successful in their singing and dancing act, which was fast and entertaining.

Casper followed this with his Bert Williams specialty that was a big hit. He does Williams better than anybody we know.

The "Unknown Law," an episode of the North featuring Mollie Williams, offered Miss Williams an opportunity for some good dramatic work. The act is similar to the act she had last season. The story though is different, taking place in the frozen north. Her sweetheart had been murdered and to get the man who murdered him she makes love to the one she suspects. She dances for him and then kills him at the finish.

Miss Williams' work is clever in this scene. She dances well and carries her part out nicely. She wears a beautiful ermine cloak on her entrance, which she tosses aside when she starts to dance. Frank Fanning, as "Big Mitt Steve" does an excellent piece of acting and takes a fine fall through a breakaway railing on the staircase to a table. Murray Bernard, as Bill Dawson, an old prospector, did well. The set is pretty and realistic.

Miss Williams, in her singing specialty in the second act, offered some new songs and many new dresses. Her specialty went over nicely. She was assisted by the chorus in a fashion show.

Mollie Williams and her own show, was liked Monday. It went over well and offered many good specialties. SID.

MELODY LANE

MUSIC ROLL MEN HOLD MEETINGS

Manufacturers Considering the Acceptance of Contract Offered by the Recently Organized Consolidated Co.

A number of semi-secret meetings of music roll manufacturing men have been held during the past week or two, at which the principal subject of discussion was the proposed contract offered them by the recently organized Consolidated Music Corporation.

The Consolidated Co., which has recently opened offices in the Strand Theatre building, controls the exclusive word roll rights of seven of the big publishers. They are Irving Berlin, Inc., Shapiro, Bernstein & Co., Waterson, Berlin & Snyder, M. Witmark & Sons, T. B. Harms & Francis, Day & Hupter, Leo Feist, Inc., and Forster Co. of Chicago.

The Consolidated Co., of which Jack Bliss is the general manager, is to collect all royalties for reproduction of the numbers it controls and also to transact all business in connection with the music roll men and the publishers whose compositions it controls.

At a meeting of roll men held last month Mr. Bliss, who addressed it, offered a contract which the Consolidated Co. were prepared to sign with the reproducing concerns. It differed a little from the agreement which the roll men have been in the habit of signing, and was the cause of a decided outbreak among a few of the members.

The meetings which the roll men have ben holding recently have been largely given over to the discussion of this contract, and while several have announced their willingness to sign, others have declared that they will not.

The Consolidated Corp., however, holds exclusive rights to the publications of houses which occupy a very important position in the world of music, and the roll company that attempted to do business without them would soon find itself at a very decided disadvantage.

Matters in the meantime are drifting along with no decided action having been taken by the roll men, but it is predicted that the whole matter will be amicably arranged in the near future.

WESTERN PUBLISHERS IN N. Y.

Egbert Van Alstyne and his business partner, Loyal Curtis, spent last week in New York calling on the trade and looking about for a suitable location for a New York office. The crowded condition of New York office buildings prevented the immediate establishment of a branch which will be opened as soon as a suitable place can be found. Van Alstyne & Curtis are located in Toledo, Ohio, with professional offices in Chicago.

McKINLEY SONG IN "CAT BIRD"

"Sweet Hawaiian Moonlight," one of the McKinley Music Co.'s numbers, is being featured in the new John Drew comedy, "The Cat Bird," at the Maxine Elliot Theatre. It is played by the orchestra during intermission. The Drew show is the sixth legitimate production to use the number.

HARRY CARROLL HAS A SON

Harry Carroll, the song writer and vaudeville performer, became a father for the second time last week when a son, Harry Carroll, Jr., was born. He already had a child, Miss June, now five years old.

FORSTER OPENS IN NEW YORK

Forster, the Chicago music publisher has opened a branch office in room No. 501 Astor Theatre building. He expects to move to larger quarters as soon as a suitable location can be found.

STERN BOOSTS MUSIC PRICE

Following the announcement that the music publishing house of Jos. W. Stern & Co., had severed its business relations with the retail syndicate of F. W. Woolworth & Co. and that the Stern prints would no longer be found in the ten cent stores, the publishers issued a bulletin announcing their withdrawal from the field of ten cent music publishing.

Commencing on April 1, the lowest retail price of the Stern publications is to be 12½ cents per copy and according to the announcement the house does not anticipate handling the cheap publications at anytime in the future unless printing, paper, and other production costs return to something like their previous figures.

The break between the Woolworth syndicate and the Stern house was the result of the declaration of war between the retailers and the music men who are exploiting thirty cent publications.

DUPLICATION AT RIVERSIDE

Two songs were sung twice at the Riverside Theatre this week. This rare occurrence was in connection with the songs "There's a Quaker Down in Quakertown," published by Waterson, Berlin & Snyder, and "Oh! By Jingo," published by the Broadway Music Corp. The Waterson number was sung by the Melnotte and Leedom act and Roscoe Ails, while the Broadway company's song was rendered by the Melnotte and Leedom turn and Rae Samuels.

Miss Samuels was suddenly called upon to appear at the Riverside in connection with the Palace Theatre, on account of the illness of Georgie Price, which explained the "Jingo" duplication.

CHICAGO MUSIC MEN TO MEET

E. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association, left New York on Tuesday to attend the meeting of the Western members of the association.

In addition to the members of the organization who are to attend the professional managers of the many branch offices in the city are also invited.

Many matters of importance in connection with the rules and regulations of the association are to be taken up at the meeting, which is to be an important one.

VON TILZER SONG FEATURED

Chong & Moey, the dainty Chinese act now appearing in the Keith houses, is successfully featuring the new Harry Von Tilzer song, "All the Boys Love Mary." This number, which is by Van and Schenck, is getting in big play in all the local theatres this week.

GITZ-RICE BACK FROM CUBA

Lt. Gitz-Rice, the songwriter and composer, is back from his wedding tour in Cuba, and is preparing to re-enter vaudeville in a new act. The Lieutenant has in his absence written a number of new songs which will be heard when he makes his vaudeville appearance.

"CROCODILE" IS THE LATEST

Among the score or more of new instrumental numbers which have been released during the past few weeks "The Crocodile" by Otto Motzan and Harry Askt is the latest. It will be issued by Irving Berlin, Inc.

COMEDY HIT IN "3 SHOWERS"

There is a big comedy song hit in the new Mr. and Mrs. Coburn show "Three Showers." The song is called "He Raised Everybody's Rent But Katie's."

STERN SHOW DOING WELL

"Little Miss Charity," a new musical comedy for which Henry W. Stern wrote the music, is playing this week in Washington, where it is doing well.

MUSIC MEN FACING PAPER SHORTAGE

Scarcity of Newsprint Stock Is Followed by Decided Shortage in Music Paper Supply

The big shortage in newsprint stock which during the past few months has become acute, is reaching the paper used in the printing of sheet music.

The newsprint stock from which professional copies are printed, is practically exhausted in so far as what may be obtained for music publishers as the big daily newspapers with their existing contracts with the mills are taking the entire supply.

This type of stock which for years sold for a few cents per pound, is now a luxury at 11 cents per pound, and is almost entirely off the market in so far as the average purchaser is concerned. The shortage has recently extended to the better grades of paper, including the music stock and publishers and music printers are looking about for some means of relief.

At a meeting of the Board of Directors and Paper Committee of the American Newspaper Publishers' Association, an immediate reduction of ten per cent in the consumption of newspaper print was decided upon.

Other meetings of publishers and printers are to be called immediately to take some active steps to economize in the use of paper.

BLAMES JAZZ FOR STORMS

"Too much Jazz music, that's what causes all these blizzards," says Michael Delaney, the central New York prophet, who for sixty years has been predicting dire happenings and catastrophies. "I have been predicting weather for many years, and last fall said that the coming winter would be a record breaking one for storms and blizzards," he said. "The cause was that the upper air currents were heavier than normal and this was brought about by the large number of social doings with their attendant bands and orchestras this winter.

"Musical vibrations help to keep the air heavy bringing down the storm clouds. It is an old proverb that the picnic and the thunder shower are usually found together."

NEW MUSIC HOUSE OPENS

Fletcher, Brown and Marr, a new music publishing house, has opened offices in Philadelphia, and will publish and exploit a catalogue of popular songs and instrumental numbers.

The new firm has opened offices in the Keith Theatre Building, and for their first numbers are exploiting "I'd Like to Have a Girl" and "Why Did You Make Me Love You?"

ROSE WUNSCH ENGAGED

The engagement of Miss Rose Wunsch of the Gilbert & Friedland house has been announced. Miss Wunsch blushingly admitted to a CLIPPER man that the engagement was a fact, but beyond stating that the fortunate man in the case was a non-professional, refused all information as to his identity.

NOVELTY SONG SCORES

"Ching-A-Ling's Jazz Bazaar," a new novelty Chinese number recently released by the Leo Feist, Inc., house, is scoring strongly, and is looked upon as the successor of "Chong," another song which broke many of the Feist records for big sales and popularity.

"ROMANCE" IN PICTURES

"Romance," the B. C. Nice number, has been selected by David W. Griffith to be featured in connection with the new Doris Keane motion picture "Romance."

VON TILZER CELEBRATES

Harry Von Tilzer is this week celebrating the twenty-eighth anniversary of his entrance into the profession of songwriting. Away back in 1892 Harry wrote his first published song, a number issued by Willis Woodward, one of the big publishers of popular music in those days and with whom was associated many of the leading writers. The late Paul Dresser and other writers famous in those times were with the Woodward house.

From that time on Harry Von Tilzer's career has been one that has fairly bristled with song hits. To name them all would take columns of space. Even he can only estimate the number of songs he has written but of his published numbers over 2,000 have been accurately recorded.

A few that stand out strongly in the memory are "My Old New Hampshire Home," "When the Harvest Days Are Over," "I Wonder If She's Waiting," "The Mansion of Aching Hearts," "The Bird in the Gilded Cage," "Blanket Bay," "Down Where the Wurtzburger Flows," "On A Sunday Afternoon," "Her Name Is Rose," and scores of others.

Since 1898 he has been publishing in addition to writing and composing and this strenuous combination has dulled neither his writing ability, his great capacity for work or his remarkable enthusiasm for the profession in which for more than a quarter of a century he has been a prominent figure.

HIT WRITER FOR VAUDEVILLE

Carrie Jacobs Bond, the songwriter and publisher is planning a tour of the vaudeville houses in a new act which is being written for her. Miss Bond, who has for many years been recognized as one of the country's leading composers set a high mark in the song world a few years ago with her "End of A Perfect Day," a song which she wrote and published. This number, retailed at a high price, sold it is estimated, over two million copies and amazed the world of music publishing by its enormous distribution.

This song was largely responsible for the great number of high-priced publications which are being exploited to-day.

GENE WEST IN NEW ORLEANS

Gene West, the songwriter, author of "Everybody Shimmies Now" is spending the winter at his home in New Orleans. At the annual Rex ball the featured fox trot was West's latest song, "When You're Alone." The Rex ball is given at the height of the Mardi Gras festivities and is one of the big social events of the season.

FRIEDMAN SONG AT PALACE

The 3 Kaufields, the phonograph singers, who are this week at the Palace Theatre, are scoring with a new George Friedman song called "Everything Comes to Those Who Wait."

BERLIN IN FLORIDA

Irving Berlin is in Miami, Florida, where for several weeks he has been engaged on two new musical shows which will be presented early next season.

JOE KEIT IN BOSTON

Joe Keit, manager of the New York office of Jerome H. Remick & Co., is spending a few days in Boston.

GOODWIN ON VACATION

Harry Goodwin, of the Gilbert & Friedland Co., is spending a week's vacation at Lakewood, N. J.

MAX SILVER ON TRIP

Max Silver of the Gilbert & Friedland Co. is making a business trip through New England.

Nace Bonvillo has been engaged for a role in "Florodora."

Gladys Caldwell has been added to the cast of "Rudigore."

Ryan and **Moore** have been routed over the Loew circuit.

Hattie Barlow is now manager of the Lillian Bradley office.

Anger and **Packer** have been routed over the Keith time.

Sascha Beaumont has been added to the cast of "Dere Mable."

Johnny Shinat has been booked for a tour of the Loew time.

Augustus Thomas is writing a new play for Ruth Chatterton.

Harry Carrol last week became the father of a seven-pound son.

Grace Elliston has become director of the Studio Club of New York.

Ralph Roeder has been engaged for the role of the messenger in "Medea."

Mr. and Mrs. Robert Savin last week announced the arrival of a baby girl.

Frank McGlynn will address the advertising Club at a luncheon on March 11.

Madame Petrova is slowly recovering from an attack of blood poisoning in her foot.

Irving Fisher has been engaged to play Captain Donegal in the revival of "Florodora."

Granville Barker sailed for England last Monday on the Kaiserin Auguste Victoria.

Sophie Tucker incorporated a garage last week, with a capital of $10,000, at Freeport.

Florence Roberts is going into vaudeville and will present a one-act sketch called "Blindfold."

Mr. and Mrs. Daniel Roache are announcing the birth of a girl at their home in Evanston, Ill.

John Drinkwater sailed for England last Monday and will return to this country next November.

Wah-Letka, an Indian Princess, who has been in vaudeville, has been engaged for "The Girl of 1920."

John Philip Sousa sustained a sprained ankle when he fell on the ice while in Philadelphia last week.

Edith Earle has joined the southern "Going Up" company and will play the part of Marion Sunshine.

Conal Quirk has been engaged by the Shuberts to conduct the music rehearsals of the "Floradora" revival.

Kenneth Douglas, English actor, last week received news of the death of his siste, a non-professional.

Adeline Gluck will re-enter vaudeville. She formerly appeared on western circuits with a singing novelty.

Livingston Platt has gone to the Pacific Coast, where he will make a new production for Margaret Anglin.

Tom Stark, formerly of the producing firm of Corey and Stark, sailed for France last week for G. M. Anderson.

O. P. Heggie has refused the leading male role of a script picked out for Frances Starr next season's run.

ABOUT YOU! AND YOU!! AND YOU!!!

Helen Ford, recently with "Always You," has been engaged for "The Sweetheart Shop" by Edgar MacGregor.

Donald Kerr has been engaged to appear in both the new "Nine O'Clock Revue" and the "Midnight Frolic."

Charles MacFelbus is mourning the loss of his sister, who died last week of penumonia at her home in Newark, N. J.

John Gilroy, until recently doing a boy and girl single and double with **Amelia Gerard,** has quit vaudeville for pictures.

Ellen Van Volkenberg has been engaged for the title role in "Medea" and has arrived in New York from Chicago.

Walter J. Plimmer is now booking the Strand, Warren, Pa. The house is run under a six act and picture policy, weekly.

Blue Cloud, a seventeen-year-old Indian girl and a graduate of Carlisle, has been engaged by the Shuberts for "Floradora."

Charles J. Allstrom, playing Loew's circuit in a monologue act, was married last week in Philadelphia to Mary J. O'Neill.

Joe Hart will produce "The Criminologist," a one-act psychological melodrama by Alphous Lincoln within the next few weeks.

Oliver Morosco will sail for London in May, where he will produce "Mamma's Affair," "Civilian Clothes" and "So Long Letty."

Josephine Teller Lambert (Josephine Drake) has brought suit for separation against **Ernest O. G. Lambert,** charging cruelty.

Florence Macbeth, the coloratura soprano, is the first to be re-engaged for the next season with the Chicago Opera Company.

Carrie Jacobs Bond, composer of several high class ballads, among which the best known is "A Perfect Day," is going into vaudeville.

Jake Rosenthal, manager of the Majestic Theatre, Dubuque, Iowa, is installing a smoking room for women in that house.

Reginald Barlow has been engaged for a role in "The Piper," to be presented at a special matinee at the Fulton Theatre on March 11.

Abraham Levy, producer of "The Little Whopper,' has recovered from his illness in California, and will be in New York this month.

Leahy Brothers have closed after fifty-two weeks with the De Rue Brothers Minstrels and are playing vaudeville in New England.

Edna Leedum, of Melnotte and Leedum, received a divorce decree last week from **William Edmunds,** appearing on the Orpheum Circuit.

Efrem Zimbalist, the violinist, purchased the property at 101 East 72nd for $127,000 last week and intends to occupy the house.

Doll T. Farlardeau, "The Old Maid Clown," who was confined to her room at the Lorraine Hotel, Chicago, is well again and back at work.

D'Armour and **Douglass** have decided to stay together and will be seen in vaudeville at the expiration of their Palais Royal engagement.

John S. O'Brien, who plays the part of Seward in "Abraham Lincoln," has returned to the cast, having recovered from an attack of pneumonia.

Frank Gregory, stage manager for "Scandal," is producing a vaudeville act called "She and the Lamb," by Mary Cecil in the cast of "Scandal."

Robert Marks has been engaged as dancing instructor for "Just a Minute," the musical comedy which **John Cort** will re-open shortly in Chicago.

Tappan and **Armstrong,** the sister act now appearing with Shubert's "Gaieties of 1919," have been signed to appear on the Century Roof next season.

Carl Randal, who has been in Paris for the better part of the season, has been engaged by Flo Ziegfeld for "The Girls of 1920" and the "Ziegfeld Frolic."

Sam Barlow is in his fourth week with the Waldorf musical comedy company, now playing an indefinite engagement at the Waldorf Theatre, Boston, Mass.

Lenore Masso has been signed under a long trem contract by Al Woods and will shortly appear in "A Question of Time," a new play by Emily Ann Wellman.

Gertrude Webster, in the West with the "Parlor, Bedroom and Bath" company, is suffering serious injuries, as the result of a railroad wreck at Pocatello, Idaho.

Jacob P. Adler, the Jewish actor, will celebrate his sixty-fifth birthday this week by appearing in "Eleisha Ben Aver" at Thomashefsky's National Winter Garden.

Frisco did not go to Cleveland last week but remained in New York, playing the better class small time houses preparatory to making his debut on the two-a-day.

Dolly La Salle, who recently left the dancing A La Carte act, to join the **Edmund Hayes** show, in Minneapolis, is playing the prima donna role in that show.

Joseph Christi, a stage hand, was arraigned in the Morrisania Police Court, the Bronx, last week, and held in $2,500 bail on the charge of alleged attempted robbery.

Sidney Wire resigned as dramatic critic of the Florida Metropolis, Jacksonville, last week, and will become general representative of a circus to start from there shortly.

William R. Topler known as **Billy Topp,** of the Cornell-Price Players, through his attorney, Edward J. Adler, has obtained a divorce from Pauline R. Topler, also a professional.

Chrystal Herne has been appointed vice-chairman of a section of the Professional and Business Woman's Committee, in charge of the drive for funds for the Y. M. C. A.

Georgia Manatt, of "Betty Be Good," asked for an annulment last week of her marriage to Frederick B. Manatt, of the "Forever After" company, but the case was dismissed.

Chubby Drisdale, soubrette of the Star and Garter Show, placed an order for wardrobe with Mm. Katz last week for next season. She is starting early to get something novel.

Pauline Hall is playing the daughter, in the second act with the "Star and Garter Show," during the illness of Florence Darley, as well as doing several other parts in the show.

Ruano Bogislav, dramatic actress, assisted by a Gypsy peasant and the Balalaika Quartette, gave a recital of Gypsy songs at the Greenwich Village Theatre, last Sunday evening.

Vasaas A. Kinellos, a Greek classic dancer, was arrested last week in a $20,000 suit brought against him by Christ Petroulius, for alleged false imprisonment and malicious prosecution.

C. Carter Ward, manager, is bringing action through his attorney, **Alexander Tendler,** against the Golding Scenic Studios, for property he claims they are holding which belongs to him.

Laurette Taylor will sail for London the first week in April to appear under the management of **Charles B. Cochran,** in "One Night in Rome," to open at the Garrick Theatre on April 26.

Eleanor Painter, formerly in "The Climax"; **George Hassell,** who recently closed in "Good Morning Judge"; **John T. Murray** and **Nace Bonville** have been engaged for the revival of "Florodora."

Gretta Lewis, Salt Lake City winner of many beauty prizes, and prominent on the concert stage, is shortly to open in vaudeville, in a comedy playlet with music, under the management of Larry Webber.

Phoebe Whiteside, the dancer formerly in the vaudeville act known as the Whiteside Sisters and more recently with Anatol Friedland's "Musicland," has been booked into the Moulin Rouge by Tommy Rooney.

Milt Collins completed his tour of the Delmar time last week and left New York to open on Sunday in Kansas City on the Orpheum time. He has been routed over the Orpheum circuit until July 11th, when he will close in Chicago.

Ruth J. Davis, said to be a motion picture actress, was sentenced to a year in Auburn prison last week, following conviction on a charge of grand larceny, it being alleged she stole a silk dress valued at $86 from a department store in January.

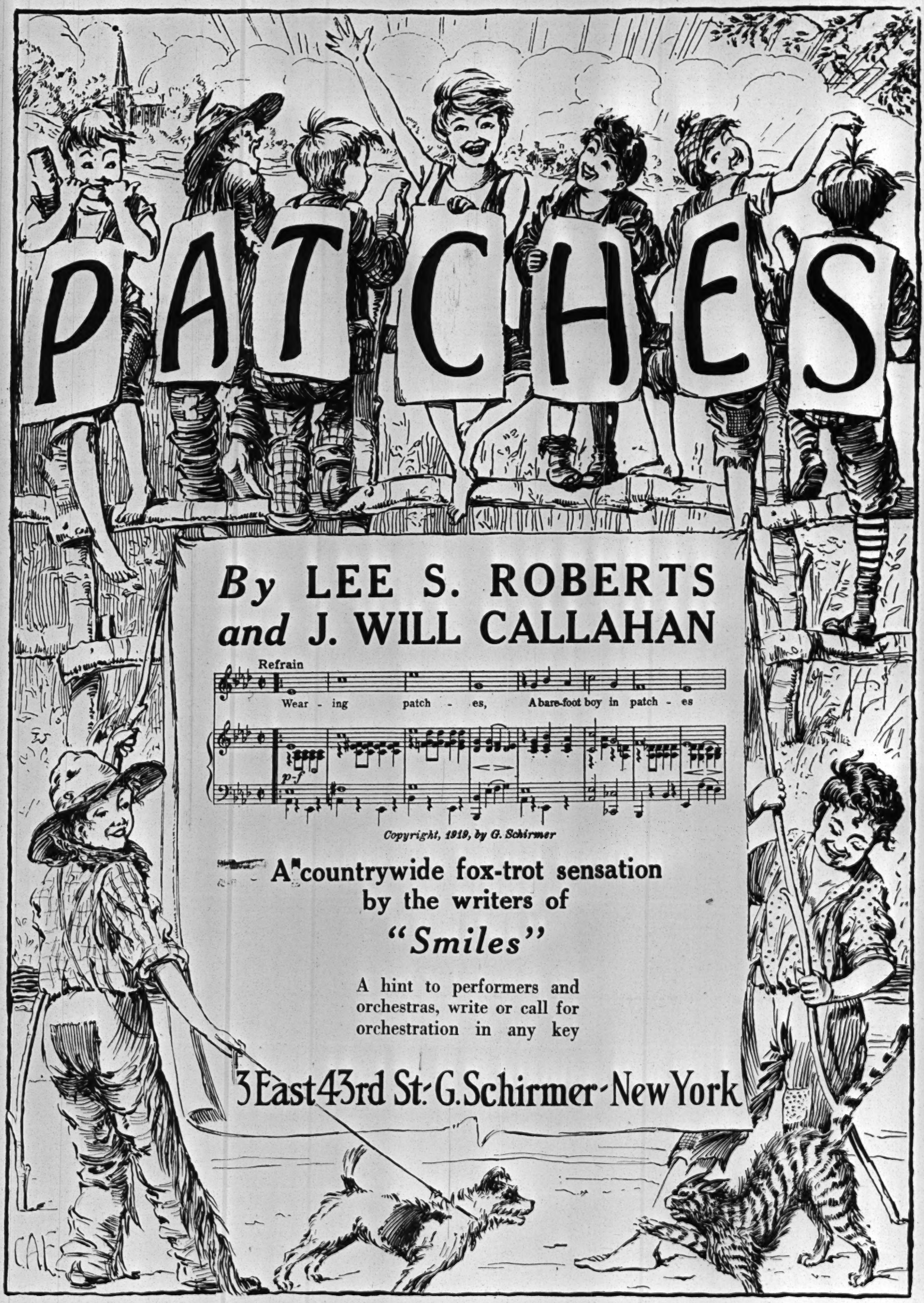
William and **Gordon Dooley,** and the Morin Sisters, Frank Dobson and his Sirens, Mr. and Mrs. Jimmy Barry, Dickinson and Deagon, Joe Cook, Herschel Henlere, Jim and Betty Morgan and Rose and Moon, appeared at the Sunday concert performance in the Century Theatre.

Roscoe Ails and Company, Joe Cook, Glenn and Jenkins, Aunt Jemina and Syncopated Bakers, James C. Morton and Company, "Last Night," Allman and Nally, Lew Wilson and Josie O'Meers and Company, appeared at the Manhattan Opera House Sunday concert performance.

Steve Robinson has left the **Seven Honey Boys** temporarily, due to being ill with influenza, which overtook him in Chicago. The rest of the boys, including **Tommy Hyde, Happy Benway, Earle Holmes, Paul Van Dyke, Billy Curran** and **Bill Cawley,** have opened for a six weeks' tour of Keith's Southern time, booked by **Jules Delmar.**

Ethel Barrymore, Blanche Bates, Amelia Bingham, Ina Claire, Jane Cowl, Julia Dean, Katherine Kaelred, Francine Larrimore, Florence Boore, Nance O'Neil, Vivienne Segal and **Laurette Taylor** appeared in the pageant given Sunday night at the Hotel Commodore for the fund to feed starving children now being raised by the American Relief Committee for Hungarian Sufferers.

Pearl Seklir, who was Henry Miller's secretary in this country, and who has been acting in the same capacity for Gilbert Miller, in London, for some time past, was married last week to Thor Rodin, of Stockholm, according to reports received here. Gilbert Miller acted as the bride's custodian and gave her away. The honeymoon will be spent spent in Buenos Aires.



By LEE S. ROBERTS
and J. WILL CALLAHAN

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Colonial—Joe Cook—Sophie Tucker—Brown & Weston & Co.—William Seabury & Co.—Glenn & Jenkins—Aleen Bronson & Co.—Three Naces—Rekoma.

Alabama—Jack Inglis—Alice Lloyd—Evans & Perez—Frank Dobson & Co.—May Worth Co.

Royal—Belle Baker—Mr. & Mrs. J. Barry—The Magleys—Delmore & Lee—Harry Langdon & Co.—William Selbini—Harry Mayo—Wallace Galvin.

BROOKLYN, N. Y.

Orpheum—Alice Hamilton—Rome & Cullen—George Price & Co.—Grubbers Animals—Langford & Fredricks—Marco Twins—Keegan Club—Mme. Emma Trenton.

Bushwick—Black & White—Elinore & Williams—Stone & Kalise—Trixie Friganza—Thomas E. Shea—Nelson & Cronin.

BUFFALO

Shea's—Allan Rogers—Smith & Austin—Raymond & Schran—Kingsley Benedict & Co.—Gautiers Bricklayers — Barbette — Spencer & Williams—Wellington Cross & Co.—Kennedy & Rooney.

BOSTON

Keith's—Dickinson & Deag.—Stanley & Birns—Chang & Moey—Wright & Dietrich—Henri Scott—Toto—"Reckless Eve"—Nos. Islanders.

BALTIMORE

Mayland—Sampsel & Leonardt—Camillas Birds—Brenn Family—Eddie Foyer.

COLUMBUS

Keith's—Creole Fashion Plate—Vallectis Leopards—Quixey Four—James Hussey & Co.—Kartelli K.—Follis Girls.

CLEVELAND

Hippodrome—Patricola — Bartram & Saxton — Howard & Clark Revue—Bert Howard.

CINCINNATI

Keith's—Ed. Marshall—Columbia & Victor—Elsie White & Co.—The Briants—Rooney & Bent—James Thornton.

DETROIT

Temple—Dotson—Olsen & Johnson—Grace Huff & Co.—Hallen & Hunter—Page, Hack & Mack—Ara Sisters—Siccolini—Frank Conroy & Co.

DAYTON

Keith's—Lady Sen Mei—Two Jesters—Mrs. Wellington's Sur.—Shielah Terry & Co.—Ben Bernie—4 Nightons—Hendricks & Stone.

ERIE

Colonial—Fallon & Brown—Kiss Me—Daley & Berlew.

GRAND RAPIDS

Empress—Dorothy Brenner—Masters in Craft—Swer Brothers—6 Kirksmith Sis.—Tuscano Bros.

HAMILTON

Shea's—Duffy & Sweeney—Fall of Eve—Leonard & Willard—Edw. Hill—Grace Nelson.

INDIANAPOLIS

Keith's—Elida Morris—T. & K. O'Meara—Paul & Brown—Joe Browning—Dugan & Raymond—Cora Y. Corson 8—Al. Raymond—George McFarlane.

LOWELL

Keith's—Francis Kennedy—Fixing the Furnace—Leon Varvara—Gordon & Day—Kerr & Ensign—McKays Scotch Revue—Francetti Sisters.

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Because Piso's wards off ill effects of cold, rainy weather. For 55 years it has ended distressing coughs and eased inflamed, irritated throats, hoarseness and throat tickling. Keep it in the medicine cabinet ready for immediate use at the very first symptoms.

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Mary Anderson—Claudia Coleman—Alice DeGarmo—Herbert & Dare—Russell & Parker—Herman Shone & Co.—Mabel McCrane & Co.

MONTREAL

Princess—Herman & Shirley—Grenadier Girls—Ballot 3—Bert Errol—Clara Howard—Permane & Shelly—Bowers Walters & Crooker.

PORTLAND

Keith's—Pielert & Scofield—Will Oakland—Chas. Oharn & Co.—Swor & Westbrook—Raymond Bond & Bro.—Conklin & Glass.

PITTSBURG

Davis—Royal Gascognes — Maleta Bonconi — Crawford & Broderick—Overseas Revue.

PROVIDENCE

Keith's—7 Bracks—Hunting & Francis—J. C. Nugent—Bessie Clifford—Emmett DeVoy Co.

PHILADELPHIA

Keith's—Morris Campbell—Zardo—Rae Samuels—Du For Bros.—Rose Coghlan & Co.—Wheeler 3—Mosconi Family—Elly & Co.—Jed Dooley.

ROCHESTER

Temple—Vinie Daly—Billy Glason—U. S. Glee Club—Chas. Henry's Pets—Pederson Bros.—2 Rozellas—Mack & Earl—Holmes & Le Vore.

SYRACUSE

Crescent—La Toys Models—J. & S. Leonard & Co.—Fred Berrens—Laura Lee—Reno—Valeska Surratt & Co.—Wanzer & Palmer.

TORONTO

Shea's—Ray E. Ball, Bro.—Trip to Hitland—Hugh Herbert & Co.—Newell & Most—Moran & Wiser—Hedley Trio—Sylvia Loyal & Co.

TOLEDO

Keith's—Emily Darrell—Lou Dockstader—J. R. Johnson & Co.—Donald Sisters—Nathan Brothers—Sabini & Goodwin—Nonette.

WILMINGTON

Garrick—Mullin & Francis—Marie Hart & Saxo. Rev.—Martin & Frabini—Otto Brothers—Lawrence Crance & Co.

WASHINGTON

Keith's—Val & Ernie Stanton—Irving Fisher—Ryan & Ryan—Leon Errol & Co.—Look with Mme. Rialto—Haig & Waldron—Margret Young—Kramer & Boyle—Whipple Thurston & Co.

YOUNGSTOWN

Hippodrome—Lida McMillan & Co.—Only Girl—Charles Wilson—Regay & Lorrains Sisters—Espe & Dulton—Rockwell & Fox.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Magestic—Bothwell Browne & Girls—Lillian Shaw—Ernest Evans & Co.—Muriel Window—Athos & Reed—Homer B. Miles Co.—Ryan & Lee—Ash & Hyams—The Rickards.

Palace—Hyams & McIntyre—Jazzland Nav. Oct.—Imhof Conne & Corinne—Marie & Mary McFarland—$5,000 a Year—Herbert Clifton—Morgan & Gates—Aerial De Groffs.

State Lake—Singer's Midgets—Joe Laurie—Bert Baker & Co.—McLallen & Carson—Chalfonte Sisters.

CALGARY & VICTORIA

Orpheum—Rita Mario Orch.—"And Son"—Sandy Shaw—Mirano Bros.—Shelton Brooks & Geo.—Wilbur Mack & Co.—Chas. Howard Co.

DULUTH

Orpheum—Gus Edwards & Co.—Keegan & Edwards—Cooper & Ricardo—Clara Morton—Frank Wilson—Mary Marble Co.—Rigoletto Bros.

DES MOINES

Orpheum—Cressy & Dayne—Vie Quinn & Co.—Claire Forbes—The Duttons—Roy & Arthur—Hudler, Stein & Phillips—William M. Cressy.

DENVER

Orpheum—Rainbow Cocktail—Josephine & Henning—Sam Hearn—Edith Clifford—Hicky Bros.—Ford & Urma—Ishikawa Bros.

KANSAS CITY

Orpheum—Marmein Sis. & Schooler—Nat Nazarro & Band—Bob Hall—Jimmy Lucas Co.—Pietro—4 Readings—Polly, Oz & Chick.

LINCOLN

Orpheum—Extra Dry—Ivan Bankoff Co.—Francis Renault—Steele & Winslow—Una Clayton Co.—Fay Courtney.

LOS ANGELES

Orpheum—For Pity's Sake—Ryan & Orlob—Elsa Ruegger Co.—Harry Cooper—Bessir Rempel Co.—Marconi & Fitzgibbon—Van & Belle—Burns & Frabito—The Little Cottage.

MINNEAPOLIS

Orpheum—Sylvester Schaffer—Ye Song Shop—Barber & Jackson—Rensee & Baird—Jack Osterman—The Rios—Travers & Douglas.

MILWAUKEE

Majestic—Ford Sis. & Co.—Owen McGiveney—Watts & Hawley—Martin Webb—Dainty Marie—Frawley & Louise—Texas & Walker.

Palace—Putting It Over—Howard's Ponies—Flo & Ollie Walters—Jas. J. Morton—Rexo—Creedon & Walsh—Cartmell & Harris.

MEMPHIS

Orpheum—Dresser & Gardner—Harmon & Washburn—Paul Decker & Co.—Kharum—Clinton & Clinton.

NEW ORLEANS

Orpheum—Lillian Shaw—Saranoff & Co.—Will J. Ward & Girls—B. & J. Creighton—Indoor Sports—Lydia Barry—Black & O'Donnell.

OMAHA

Orpheum—4 Mortons—Mason Keeler Co.—Loyns & Yosco—Ruth Budd—McRae & Clegg—Florenze Tempest Co.

OAKLAND

Orpheum—Henry Santry Band—Lightners & Alex.—Ames & Winthrop—Ed. Morton—Marino & Maley—Jack Kennedy Co.—Mlle. Rhea Co.

PORTLAND

Orpheum—Billy Shaw's Revue—Phil. Baker—Bostock's Rid. Sch.—Byrnes & Gehan—Avey & O'Neil—Sarah Padden Co.—Libby & Nelson.

SEATTLE

Orpheum—4 Marx Bros. Co.—Mahoney &

(Continued on page 25)

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ON & JOE SANTLY

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Song Hit!
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JIMMIE McHUGH
Professional Manager
New York City

VAUDEVILLE REVIEWS

(Continued from Page 21)

Auburn—Alexander Kids—Basil Lynn & Howland—O'Donnell & Blair—Lucas & Ines—Ben K. Benny.

SAN FRANCISCO

Orpheum—Wm. Rock & Girls—Barsban & Groha—Nan Gray—Harry Rose—Lee Zarrell Co.—Le Maire Hayes Co.—Mower & Avery—Emma Carus Co.

SALT LAKE CITY.

Orpheum—Chas. Grapewin Co.—Kenney & Hollis—Bert Fitzgibbon—Bradley & Ardine—Duffy & Caldwell—Lucille & Cockie—Pisano & Co.

SACRAMENTO & FRESNO

Orpheum—Morgan Dancers—Jack Hughes Co.—Maria Lo—Harry Jolson—Kinney & Corinne—Bruce Duffet Co.—Kennedy & Nelson.

ST. PAUL

Orpheum—Flashes—Ernest Evans & Co.—Marshall Montgomery—Al. & F. Stedman—Jordan Girls—Stuart Barnes—Eva Taylor Co.

ST. LOUIS

Orpheum—Chas. King Co.—Lambert & Ball—Winston's Water Lions — Bert Hanlon — Jean Adair & Co.—Keene & Williams—Herbert's Dogs.

VANCOUVER

Orpheum—Myers & Noon & Co.—Montgomery & Allen—John B. Hymer Co.—Ashley & Dietrich—Choy Ling Hee Trpe—Nitta Jo—La Mont 3.

WINNIPEG

Orpheum—Mme. Olga Petrova—Gene Greene—Brent Hayes—Samsted & Marion—Ethel Clifton Co.

F. F. PROCTOR CIRCUIT

NEW YORK CITY

81st St.—Chong & Moey—Sylvia Clark—Parish & Pern—Claude & F. Usher—Dillon & Parker—Reckless Eve—Gits Rice & F. Fay.

5th Ave. (First Half)—E. & F. Carman—Krane & La Salle—Howard & La Salle—Howard, Clark Revue—Allan & Shaw—Sissle & Blake—Pearson Newdort & Pearson—Angar & Parker. (Last Half)—Marco Twins—Keegan & Edwards—Jane Mills & Co.

58th St. (First Half)—Henderson & Holliday—Bobby Henshaw—Clemons Belling & Co.—Jack & J. Gibson—Walsh Lynch & Co.—June Mills & Co.—Navarras Girls. (Last Half)—Dobbs & Walsh—Warren Girls—Smith & Inman—The Little Lambs—May Laube—Newhuff & Phillips—Scamp & Scamp.

Harlem Opera House (First Half)—Kealam & O'Dare—Powell Troupe—Hellena Frederics Co.—Willie Smith—Dippy Diers & Flo Bennett—Anderson & Graves. (Last Half)—Holland & Oden—F. & E. Carmen.

125th St. (First Half)—Ward & Van—Royal Sydney & Co.—Heir for a Night—3 Moranos—Frank Johar. (Last Half)—Latey Bros.—Josephine Davis—Lew Brilson.

23rd St. (First Half)—Warden Bros.—Josephine Davis—Geo. E. Murphy Co.—Gates & Finlay—Time & Tyle. (Last Half)—Hip Raymond—Stone & Campbell—Early & Eary—Anderson & Graves.

Mt. Vernon (First Half)—Marco Twins—Percila Girls—Wright & Dietrich. (Last Half)—Powell Troupe—Innis Bros.—Haunted Violin—Haig & Waldrun—Jas. Morton & Co.

Yonkers (First Half)—Dobbs & Welch—Aunt Jemima & Har Bakers—New Hoff & Phelps. (Last Half)—Time & Tile—Nausmsar Girls—Marion Harris—Aubert & Packer—Fraio.

BROOKLYN, N. Y.

Greenpoint (Last Half)—Old Time Darkies—Gates & Finley—Franklyn Ardell Co.

Prospect (First Half)—Cath, Powell Co.—Enos Frazer—Low Wilson—Thomas Sextette—Lydston & Emerson—Clark & Vardi. (Last Half)—Stocktons Terriers—Harry Hines—Marguerite Young—Roy Briant & Co.

Halsey (First Half)—Ernie Potts & Co.—May & Hill—What Love Can Do—Huberty Carlton—3 Martalls. (Last Half)—Dancing Humphries—John E. Clark—Ruby Ray & Co.—Knowles & White—Broadway Johnnies.

Hendersons (First Half)—Padwick & Devere—Harmon & Harmon—Little Cinderella—John F. Clark—Fads & Frolics. (Last Half)—Sid Townes.

ALLENTOWN

(First Half)—Jimmy Hodges. (Last Half)—The Randells—Morau, Senna & Lee—Harry Holman & Co.—Cabill & Romaine—Marie Hart & Saxo Revue.

ALTOONA

(First Half)—Peggie Brennen & B. Frazer & Bunce—Quakertown to Broad—Shea & Carrell—Brown, Gardner & Barn. (Last Half)—Cecil & Bernice—Murphy & Lachmar—Lamberti—B. & B. Wheeler—Chinese Jazz Trio.

AUBURN

(First Half)—Larimer & Barbroy—The Night Boat—Malcom & Lamar—Joe Fenton & Co. (Last Half)—Mr. & Mrs. G. Wildry—Furman & Nash—Sam Llabart & Co.—Quixie Four.

AMSTERDAM

(First Half)—Amrstrong & Downey—Cook & Smith—Kinsley Beneide Co.—Bevan & Flint—A Hungarian Rhapsody. (Last Half)—Forc & Truly—Noodles Fagn & Co.—Filo Hackett Co.—Ward & Van—Tetsuwari Japs.

ALBANY

(Last Half)—3 Kundles—Dorothy Brenner—Pilcar & Douglas—McDevitt, Kellu & Quinn—Walter C. Kelly—Sig. Franz Troupe.

ALLEGHENY

Rubeville—Martin & Florence—Estelle & B. Gordon—Eddie Cassidy—Mjians—Bailey & Cowan.

BINGHAMTON

(First Half)—Astor Sisters—Jim & Edna Connors—Sterling Saxo Four—Travilla Girlie & Seal. (Last Half)—DeVoe & Startzer—Claxton & May—Hal & O'Brien—Reynolds Welch & Reynolds.

CANTON

Cook & Perry—Armstrong & Stanton—Hallen & Hunter—James & S. Leonard—Dotson—Hubart Dyar & Co.

CHESTER

(First Half)—Chas. McGood Co.—Jim & M. Harkins—Henry B. Toomar Co.—Langton & Smith—Flirtation. (Last Half)—The Chapins—Hamlin & Mack—Tom McRae & Co.—Susan.

CAMDEN

(First Half)—Rice, Bell & Ball—Harry Tenny—Edith & F. Adair—Murray Bennett—Dottie Claire & Maids. (Last Half)—May Foster & Co.—Harmon & Harmon — Petticoats—Barnarr & Scarth—Maryland.

EASTON

(First Half)—The Randells—Lone & Harper—Harry Holman & Co.—Cahill & Romaine—Marie Hart & Saxo Revue. (Last Half)—Jimmy Hodges.

ELIZABETH

(First Half)—Smith & Inman—Helena Fredericks—Lloyd & Crouch—McGreevey & Doyle—Friscoe & Co. (Last Half)—Jack & Jessie Gibson—Harry Puck—What Love Will Do—Barron & Burt—Three O'Gorman Girls.

ELMIRA

(First Half)—Piquo & Felkows—Wm. Morrow & Co.—Long Acre Trio—The Author. (Last Half)—Sherman & Rose—Sterling Saxo Four—Melklee—Revue De Luxe.

GREENFIELD

(First Half)—Mathieu—Harry Oaks Co.—Jones & Jones—Gordon & Germaina.

NORWICH

(First Half)—Dare Bros.—Cevilin Stano—The Lampinis—Nora & S. Kellog—Black & White Revue.

GLENS FALLS

Princess Nai Tai Tai—Kingsley Benedict & Co.—Bevan & Flint—The Caritons.

HARRISBURG

(First Half)—Cecil & Barnie—Murphy & Lachmar—Lamberti—Bert & B Wheeler—Chinese Jazz Trio. (Last Half)—Peggie Breman & Bro.—Frazer & Bunce—Quakertown & Broadway—Shea — Carroll—Brown, Gardner & Barn.

HAZELTON

(First Half)—Maxine Bros. & Bobby—Largas & Snee—Ben Smith—Eleanor Pierce & Co. (Last Half)—Jas. & B. Aitken—Bavers & Saunders—Sisle & Blake—Tommy Allen & Co.

ITHACA

Sherman & Rose—Myers & Handford—Revue De Luxe—Mel Klee—LaDoux & Le Doux—Long Acre Trio—Wallace Galvin—10 Liberty Girls.

JERSEY CITY

(First Half)—Kellam & O'Dare—Worden Brosl—Cath. Powell Co.—A. Hearn & Caprice—Nolan Leary & Co.

GREENPOINT

Latoy Bros.—Harry Hines—Bennie One & Co.—Eddie Heron & Co.—Mossman & Winifred Vance.

LANCASTER

(First Half)—Jas. & B. Aitken—Bevers & Saunders—Tom McRae & Co. (Last Half)—Frank Markley—Edythe & E. Adair—Cantwell & Walker—Joe De Kos Troupe.

McKEESPORT

(First Half)—Alexander—Baby Gladys—3 Van Cooks—Brown & Alaim—Jos. DeKos Troupe. (Last Half)—Arthur Huston & Co.—Al. Ricarde—Maggie LaClair & Co.—Murphy & Driscoll—Techow's Cats.

BRIDGEPORT

Poli (First Half)—Lampinis—Wm. Morro & Co.—Scanlon Denno Bros & Scanlon—Pedestrianism. (Last Half)—Les Valdons—Bolger Bros.—Potter & Hartwell—Little Cinderella.

BRIDGEPORT

Plaza (First Half) — Noel Lester—Bartles, Smith & Sherry. (Last Half)—Whirlwind Hagens—Lamey & Pearson—Marlett's Mannikins.

HARTFORD

Palace (First Half)—Holman Bros.—Davis & Walker—Will O'Glare & Girls—Corinne Tilton—Tciganee Sextette. (Last Half)—Noel Lester—Lester & Vincent—Mr. Chaser—Scanlon, Denno Bros. & Scanlon—Celina's Circus.

NEW HAVEN

Bijou (First Half)—Les Valdons—Lamey & Pearson—Vine & Temple. (Last Half)—Orr & Hager—Honeysuckle & Violet—Kenkar Bros.

NEW HAVEN

Palace (First Half)—Morrissey & Hartley—Potter & Hartwell—Little Cinderella. (Last Half)—Lampinis — Davis & Chadwick — Gerald Griffin & Co.

SCRANTON

Poli (First Half)—Dare Bros.—Claxton & May—Nevins & Mack—Cleveland Bros. Fantastic Revue. (Last Half)—Cornell, Leona & Zippy—Farrel & Hatch—Murphy & Lachmar—Love Shop.

SPRINGFIELD

Palace (First Half)—Gillen & Mulcahy—Broadway Higgins. (Last Half)—Lew Hoffman—Fox & Mayo—Will O'Clare & Girls—Marguerite Padula—Stevers & Lovejoy.

WATERBURY

Poli (First Half)—Celina's Circus—Lester & Vincent—Stevers & Lovejoy—Fox & Mayo—Marlett's Mannikins. (Last Half)—Holman Bros.—Davis & Walker—Tciganee Sextette—Corinne Tilton—Pedestrianism.

WILKESBARRE

Poli (First Half)—Farrell & Hatch—Cornell, Leona & Zippy—Murphy & Lachmare—Love Shop. (Last Half)—Dare Bros.—Claxton & May—Nevins & Mack—Cleveland Bros. Fantastic Revue.

WORCESTER

Plaza (First Half)—Whirlwind Hagens—Orr & Hager—Honeysuckle & Violet—Mr. Chaser. (Last Half)—Broadway Higgins.

Poli (First Half)—Bolger Bros.—Davis & Chadwick—Gerald Griffin & Co.—Marguerite Padula—Kenkar Bros. (Last Half)—Morrissey & Hartley—Gillen & Mulcahy.

NEW YORK CITY.

American (First Half)—Kitaro Japs—McDermott & Heagney—E. F. Hawley Co.—Jim Doherty—6 Virginia Steppers—Swarz & Clifford—Arco Bros. (Last Half)—Sam Lee—Saxon Sisters—The Gaudschmidts—Hal & Francis—Maxine Dancers—Gertrude Morgan—Love in the Suburbs—Harry Lee.

Victoria (First Half)—Rose & Dell—Hal & Francis—3 Autumns—Andrew Mack—Paul Petching & Co. (Last Half)—Johnny Clark & Co.—Orben & Dixie—E. F. Hawley & Co.—Andrew Mack—Stone & Moyer Sisters.

(Continued on Page 27)

ROSE HEMLEY
INGENUE BEAUTY REVUE

LOUISE STEWART
THE PERSONALITY INGENUE WITH IRONS AND CLAMAGE'S WORLD BEATERS

LESTER MILLER
IN THAT TASMANIAN Crowd With Rose Sydell's London Belles

JEANETTE BROWN
INGENUE WITH THE PRIMA DONNA VOICE With Victory Belles
Signed With James E. Cooper for Next Season

ALICE ISABELLA
DANCING INGENUE DIRECTION ROEHM & RICHARDS BLUE BIRDS

ALICE RECTOR
Male Impersonator 7910 Third Ave., Brooklyn, N. Y. Exhibition Dancer

HERE'S ME SYDNEY HAMILTON
RAZZLE DAZZLE CO.

MARCIA MOORE
INGENUE PRIMA DONNA AL REEVES SHOW

Ethel (Snappy) Shutta
FEATURED COMEDIENNE, WITH THE AVIATORS. Management FRANK LALOR

HELEN ANDREWS
Soubrette—"Blue Birds" Management Billy Wills

GLADYS "BIJOU"
WITH SLIDING BILLY WATSON SHOW

VIVIAN LAWRENCE
"VOLCANIC SOUBRETTE" With Victory Belles Co.

HAROLD CARR
JUVENILE—STRAIGHT WITH MILLION DOLLAR DOLLS

AMANDA LOVE
LEADING WOMAN AL REEVES SHOW

GRACE WALLACE
SMALLEST SOUBRETTE IN SHOW BUSINESS

AL FLATICO
Wop Character and Violin Specialty, with Bathing Beauties

NELLIE CLARK
INGENUE WITH THE BIG VOICE VICTORY BELLES

RAY KING
Best Dressed Straight Man in Burlesque with Bathing Beauties

FAY SHIRLEY
PRIMA DONNA PARISIAN FLIRTS

TEXTILE LIST NO. 22

WAR DEPARTMENT
QUARTERMASTER CORPS

Offers for Sale, with a Minimum Bidding Unit of 500 Yards

THOUSANDS OF YARDS OF DUCK

BIDS CLOSE APRIL 12th

No. 2208-T

122,450 YARDS of DUCK.—Color Olive Drab. Width 29½ in. Weight 12.4 oz. per linear yd. Construction 48 x 30. Maker unknown. Stored at St. Louis, Mo. Minimum bid considered—500 yds.

No. 2212-T

651,210 YARDS OF DUCK.—Color Olive Drab, Blue Lined, Width 45 in. Weight 18.9 oz. per linear yd. Construction 47 x 27. Maker unknown. Stored at Jeffersonville, Ind. Minimum bid considered—500 yds.

No. 2213-T

77,541 YARDS OF DUCK.—Color Olive Drab. Width 56 in. Weight 23.5 oz. per linear yd. Construction 48 x 30. Maker unknown. Stored at Chicago. Minimum bid considered —500 yds.

No. 2214-T

117,595 YARDS OF DUCK.—Color Olive Drab. Blue Lined. Width 59½ in. Weight 25 oz. per linear yd. Construction 49 x 30. Made by J. Spencer Turner Co. Stored at Jeffersonville, Ind. Minimum bid considered—500 yds.

No. 2215-T

69,708 YARDS OF DUCK.—Color Khaki. Width 44½ in. Weight 19.5 oz. per linear yd. Construction 46 x 30. Made by J. K. Meyer & Co. Stored at Jeffersonville, Ind. Minimum bid considered—500 yds.

No. 2216-T

18,255 YARDS OF DUCK.—Color Khaki. Width 44½ in. Weight 19.5 oz. per linear yd. Construction 48 x 32. Maker unknown. Stored at St. Louis, Mo. Minimum bid considered—500 yds.

No. 2218-T

11,046 YARDS OF DUCK.—Color Grey. Width 29½ in. Weight 12 oz. per linear yd. Construction 88 x 32. Maker unknown. Stored at Baltimore, Md. Minimum bid considered —500 yds.

No. 2220-T

15,411 YARDS OF DUCK.—Bleached. Width 34 in. Weight 10 oz. per linear yd. Construction 88 x 30. Maker unknown. Stored at Atlanta, Ga. Minimum bid considered —500 yds.

No. 2221-T

138,530 YARDS OF DUCK.—Color Grey. Width 36 in. Weight 10 oz. per linear yd. Construction 80 x 28. Made by Riverdale Cotton Mills. Stored at Atlanta, Ga. Minimum bid considered—500 yds.

No. 2223-T

72,041 YARDS OF DUCK.—Color Grey, Blue Lined. Width 30 in. Weight 8.42 oz. per linear yd. Construction 52 x 44. Made by Turner Halsey & Co. Stored at Atlanta, Ga. Minimum bid considered—500 yds.

No. 2224-T

21,229 YARDS OF DUCK (Shelter Tent).—Color Grey, Blue Lined, Width 35 in. Weight 8.2 oz. per linear yd. Construction 60 x 56. Made by Warren Mfg. Co. Stored at Brooklyn, N. Y. Minimum bid considered—500 yds.

No. 2227-T

50,448 YARDS OF DUCK (Single Filling).—Color Brown, Blue Lined. Width 28 in. Weight 8 oz. per linear yd. Construction 80 x 56. Made by Pond Lilly Mill. Stored at Chicago, Ill. Minimum bid considered—500 yds.

No. 2229-T

197,361 YARDS OF DUCK.—Color Grey. Width 35½ in. Weight 8 oz. Construction unknown. Made by Boot Mill. Stored at Boston. Minimum bid considered—500 yds.

No. 2230-T

15,840 YARDS OF DUCK (Two Thread).—Bleached. Width 33¼ in. Weight 8 oz. Construction 80 x 26. Maker unknown. Stored at St. Louis. Minimum bid considered—500 yds.

No. 2231-T

17,238 YARDS OF DUCK.—Bleached. Width 27½ in. Weight 6½ oz. Construction 92 x 30. Maker unknown. Stored at New Orleans, La. Minimum bid considered—500 yds.

No. 2232-T

4,505 YARDS OF DUCK (Single Filling).—Bleached. Width 28½ in. Weight 6½ oz. Construction 74 x 26. Maker unknown. Stored at Boston. Minimum bid considered—500 yds.

No. 2233-T

32,021 YARDS OF DUCK (Raw Selvage).—No. 10, width 45 in. Weight 19.35 oz. Construction unknown. Maker unknown. Stored at Boston. Minimum bid considered—500 yds.

No. 2234-T

12,000 YARDS OF DUCK (Treated).—Color Olive Drab. Width 30 in. Weight 10 oz. Construction 46 x 34. Made by Goodin Reide & Co. Stored at Chicago. Minimum bid considered—500 yds.

Write nearest zone supply officer for complete weekly bulletins—free.

BUY NOW

The Surplus Property Division, Office of the Quartermaster General of the Army, offers for sale by negotiation approximately 3,000,000 yards of textiles, informal bids on which will be accepted at any of the offices named in this advertisement until 3:00 P. M. (Eastern time) April 12th.

Bids may be made for 500 yards or multiple thereof, of any one lot or for the entire lot, unless other minimum bidding units are mentioned.

No deposit will be required when aggregate of bid or bids of any one bidder is $1,000.00 or less. When bid or aggregate bids is for more than $1,000.00 a 10% deposit thereof must be submitted with the bid. Such bidders as may desire to do a continuous business with the Surplus Property Division, a term guarantee in the sum of not less than $25,000.00 may be deposited with the Surplus Property Division at Washington, D. C., or with the Zone Supply Officers; such term guarantee is to be so worded as to bind the bidder to full compliance with the conditions of any sale with regard to which he may submit bids; that is, bids on any property offered for sale by the Surplus Property Division during the lifetime of the guarantee. A term guarantee will not relieve the bidder from the forwarding of his certified check for 10% of the amount of his purchase within 10 days from the notification of award.

No special bid form is necessary. Complete conditions of sale are embodied in this advertisement.

Similar offerings of textiles will be made weekly. Deliveries will be made promptly. Goods are guaranteed to conform with specifications.

WATCH FOR SUCCEEDING ANNOUNCEMENTS

They will contain unusual opportunities for retailers, wholesalers and manufacturers.

INSPECTION:

Goods are sold "as is" at storage point. Samples are displayed at Zone Supply Offices and at the Surplus Property Division, Munitions Building, Washington, D. C.

A prospective purchaser residing elsewhere than in a city in which a Zone Supply Office is located may, upon telegraphic application, obtain a sample of any lot on which he may desire to bid. Such requests should specify the number of each particular lot, samples of which are desired, and should be addressed to Surplus Property Division, Munitions Building, Washington, D. C.

No bid stipulating that goods shall conform with materials inspected, will be considered, unless the bidder shall have made inspection of the actual fabrics at storage point. All such inspections must be made prior to the submission of the bid. Failure of a bidder to make such inspection will not constitute a warrant for his refusal to accept any award made to him.

NEGOTIATIONS:

No special form is required for the submission of a bid. Bids may be made by letter or by telegram.

All bids must be submitted by 3.00 p. m. (Eastern time) April 12th. They should be addressed to the Zone Supply Officer at the nearest address:

Army Supply Base, Boston, Mass.; 461 8th Avenue, New York City; 21st Street and Oregon Avenue, Philadelphia, Pa.; Coca Cola Building, Baltimore, Md.; Transportation Bldg., Atlanta, Ga.; Army Building, 15th and Dodge Streets, Omaha, Nebraska; Ft. Mason, San Francisco, Cal.; 17th and F Streets, N. W., Washington, D. C.; Newport News, Va.; Jeffersonville, Indiana; 1819 West 39th Street, Chicago, Ill.; 2nd and Arsenal Streets, St. Louis, Mo.; Audubon Building, New Orleans, La.; San Antonio, Texas; New Cumberland, Pa.; Columbus, Ohio; or to Surplus Property Division, Munitions Building, Washington, D. C.

Any bid may be changed, but such changes must be filed with one of the Zone Supply Offices or the Surplus Property Division, Washington, D. C., prior to 3:00 P. M. (Eastern Time) April 12th.

Bids must be for goods at point of storage, as set forth in the specifications of materials advertised.

Each lot offered is identified by a number. Bids should include the lot number or numbers on which the bid is made. Bids may be made for 500 yards or any multiple thereof or for the total quantity in any lot, unless other minimum bidding units are mentioned. No bid stipulating "all or none" of any lot will be considered, unless the bid is the highest. No bid for less than 500 yards will be considered unless the particular lot consists of less than 500 yards or pounds, in which case bid must be for the entire quantity.

NOTIFICATION:

Successful bidders will be notified by mail on or before April 17th, and advised of the quantity awarded to each. A deposit of 10% of the amount due under each award must be made immediately upon receipt of notification.

DELIVERY:

The merchandise offered is for spot delivery. Purchasers will be permitted to leave stocks which they may acquire in government storage for a period of 30 days after receipt of notification. Goods, so held, will be held subject to purchasers' risk.

IMPORTANT:

The War Department reserves the right to reject any part or all of any bid or bids. Inquiries relative to sales conditions or stocks offered should be addressed to the nearest Zone Supply Office.

ACTION:

Take advantage of the extremely unusual opportunities presented in this advertisement. Give careful consideration to each item listed in this and succeeding sales. Every item listed is available for immediate delivery.

SPECIAL

On the purchase of all dyed or bleached fabrics the Surplus Property Division reserves the right to deliver material with a variation of one ounce per lineal yard in weight, and one inch in width. This owing to the fact that ducks are likely to be listed according to construction in the grey. The above variation is allowed for stretch in length, and resultant contraction in width, during the process of dyeing or bleaching.

SURPLUS PROPERTY DIVISION

Office of the Quartermaster General, Director of Purchase and Storage

Munitions Bldg., Washington, D. C.

VAUDEVILLE REVIEWS

(Continued from Page 25)

Lincoln Square (First Half)—Bollinger & Reynolds—Rodero—Love in the Suburbs—Jones & Johnson—Golden Troupe. (Last Half)—Monte & Partie — Abyssinian Trio — 3 Autumns — Henry Moore—Royal Hawaiians 4.

Greeley Square (First Half)—Gertrude Morgan—Newport & Stirk—Concentration—Harry Lee—Jack Moore Trio. (Last Half)—Jim Doherty—Al. Lester & Co.—Concentration—McDermott & Heagney—Cunningham & Doretz.

Delancey (First Half)—Abyssinian Trio—Trogato—5 Avallons. (Last Half)—Arco Bros.—Rodero—Blair & Crystal—Mystic Hanson Trio—Dunham & Edwards—Gene Hamilton & Co.

National (First Half)—Monte & Parti—Blair & Crystal—Helene Colene & Co.—Dunham & Edwards—Gene Hamilton & Co. (Last Half)—Linko & Linko—Newport & Strik—Billy K. Wells—Golden Troupe.

Orpheum (First Half)—Cunningham & Doreta—Orben & Dixie—Henry Moore—Golden Bird—Harry Haynes & Co.—Maxine Dancers. (Last Half)—Thornley Sisters & Co.—Nick Hufford—The Decorators—Shaw & Bernard—Kitaro Japs.

Boulevard (First Half)—Sam Lee—Rice & Francis—Hunter, Randall & Senorita—Danny Simmons—Odiva & Seals. (Last Half)—Minnie Harrison—Jones & Johnson—Murray Livingston—Odiva & Seals.

Avenue B (First Half)—Harrah & Mulroy—Ward & Gory—Nick Hufford—Leon Stanton & Co.—Payton & Ward. (Last Half)—Smith & Jordan—Frankie Rice—Leonard's Minstrels.

BROOKLYN, N. Y.

Metropolitan (First Half)—Thornley Sisters & Co.—Hughie Clark—The Decorators—Ward Bros.—Tony & Geo Co. (Last Half)—Paul Petching & Co.—Driscoll & Westcott—Hunter, Randall & Senorita—Swarz & Clifford—Royal Uyena Japs.

De Kalb (First Half)—Paul Brady—Bernard & Merritt—Dorothy Burton—Shaw & Bernard—The Gaudschmidts. (Last Half)—Bollinger & Reynolds—Rice & Francis—Helene Colene & Co.—Ward Bros.—6 Virginia Steppers.

Palace (First Half)—Smith & Jordan—Jimmy Rosen & Co.—Murray Livingston—Stone & De Moyer Sisters. (Last Half)—The Florinis—Payton & Ward.

Fulton (First Half)—Johnny Clark & Co.—Saxon Sisters—Al Lester & Co.—Billy K. Wells—Gene Hamilton & Co. (Last Half)—Rose & Dell—Bernard & Merritt—Primrose Minstrels—Jim Reynolds—Ritter Bros.

Warwick (First Half)—The Florinis—Minnie Harrison—Douglas Flint—Sen. F. Murphy—Primrose Minstrels. (Last Half)—Ward & Gorry—Jimmy Rosen—Baker & Rogers—La Dora & Beckman.

BALTIMORE, MD.

Arthur Lloyd—La Hoen & Dupreece—4 Volunteers—Erford's Golden Whirl.

BOSTON.

(First Half)—The Perinis—Bobby Van Horn—Walter Low & Co.—Roland & Ray—La Follette & Co. (Last Half)—Tyler & St. Clair—Allman & Nevins—Loughlin & Mack—Al. Fields—Ward, Bell & Ward.

FALL RIVER.

(First Half)—Allman & Nevins—Loughlin & West—Al. Fields—Ward, Bell & Ward—Tyler & St. Clair. (Last Half)—The Perinis—Bobby Van Horn—Walter, Low & Co.—Roland Ray & Co.—La Follette & Co.

HAMILTON, CANADA.

Two Yaquis—Marie Russell & Co.—Stuart Black & Co.—Barnes & Freeman—Al. Golem Troupe.

HOBOKEN.

(First Half)—Mystic Hanson Trio—Driscoll & Westcott—Leonard's Minstrels. (Last Half)—Louise & Carmen—Hughie Clark—5 Avallons.

LONDON, CANADA.

(First Half)—Jesson & Jesson—Johnson Bros. & Johnson—Eckhoff & Gordon—Julian Rose—Russell & De Witt. (Last Half)—La Vinn Trio—Harvey De Vora Trio—Long & Ward—Quigley & Fritzgerald—Lee Art Sextette.

MONTREAL.

Clairmont Bros.—Isabelle D'Armond & Co.—Dae & Neville—Tilyou & Rogers—Jack Levy & Girls.

NEW ROCHELLE.

(First Half)—La Dora & Beckman—Howard, Kane & Marr—Frankie Rice. (Last Half)—Dixie Four—Al. H. White & Co.—Mary Haynes & Co.

PROVIDENCE.

(First Half)—Lieut. Thetion & Co.—Seymour & Jeanette—Married via Wireless—Pinto & Boyle—Mack & Fulton. (Last Half)—Herberta—Nippon Duo—Eddie Carr & Co.—Imperial Four—Boila Trio.

SPRINGFIELD.

(First Half)—Herberta—Nippon Duo—Eddie Carr & Co.—Imperial Four—Boila Trio. (Last Half)—Lieut. Thetion & Co.—Seymour & Jeanette—Married via Wireless—Pinto & Boyle—Mack & Fulton.

TORONTO, CANADA.

Stanley—Bennett Twins—Gray & Klumker—Chisholm & Breen—Lane & Plant—Girls of Altitude.

MONTREAL

Wilson Aubrey Co.—Keene & White—DeKock Troupe.

NEW BRITAIN

(First Half)—Elvere Sisters—Frahoes & Elden—Amadio—Cal Dean & Girls. (Last Half)—Chester Johnston & Co.—Carbuni & Raymond—Jarvis & Harmon—Four Haigs.

NEW LONDON

(First Half)—Joe Madden—Reese & Edwards—Nora & Sydney Kellog—Dan Ahearn—Black & White Revue. (Last Half)—Avilin Stone—Fuller & Vance—Potter, Hartwell—Dare Bros.

NEWARK

(First Half)—Franklyn Hardell & Co.—Jas. C. Morton & Co.—Emma Haig & J. Waldron—Marg. Young—Roy Harrah & Co.—Innis Bros.—Haunted Violin—Gaynell & Mack. (Last Half)—Krane & LaSalle—Wright & Dietrich—Pearson New Port & Pearson—Elly.

NORTH ADAMS

Wright & Wilson—Claira Sisters—Hayes & Neal—Lucky & Harris—Capt. Betts Seals.

OTTAWA

Duffy & Sweeney—Fall of Eve—Laurell Lee—Edward Lee—Edward Hill—Franc Hatti Sisters.

PITTSFIELD

(First Half)—Mathieu—Alvan & Purcell—Harry Oaks & Co.—Jones & Jones—Gordon & Germaine. (Last Half)—Dan Ahearn—Reese & Edwards—Claire Sisters—Lucky & Harros—Capt. Betts Seals.

PATERSON

(First Half)—Little Lambs—Finn & Sawyer—Warren Girls—Spiders Web. (Last Half)—3 Naces, Schapps Circus—Davis & Chadwick—Capps Family—Reed & Clinton.

PASSAIC

(First Half)—Font & Boni Bros.—Fuller & Vance—Dixie Norton Co.—Chase & Latour—Hanlon & Clifton. (Last Half)—Robert Swam—LaPine & Emery—A Peek in Pekin—Ubeert Carlton—Black & White.

PAWTUCKET

(First Half)—Sayden Trio—La Petite Jennie Co.—Arthur Whitelaw—Richard the Great. (Last Half)—John O'Malley—Clayton & Claton.

PITTSBURG

Lawrence Bros. & Thelma—Starr & Mulvey—Edward Marshall—Herbert & Blunt—Yen Wah—Awanna & Birls—Chief Zaf Zam—Alvan & Kenny.

PHILADELPHIA

Girard (First Half)—Mertibs & Arena—Frank & Markay—Middletown & Spall Meyer—Callahan Bros. (Last Half)—Willie Hale & Bro.—May & Hill—Largee & Snee.

Keystone—Aerial Lavails—Melody Maids—Senator Murphy—Race & Edge—Ned Nestor & Co.

Broadway (First Half)—Among Those Presents—Boyd & Kino. (Last Half)—Rice Bell & Baldwin.

Wm. Penn (Last Half)—Willie Hale & Bro.—Capps Family—Sid Towmes—Fashion Minstrels. (Last Half)—Chas. McGood & Co.—Laugton & Smith—Middleton & Spell Meyer—Lane & Harper—Flirtation.

READING

(First Half)—Esther Trio—Ladd & B. Shannon—Jas. Grady & Co.—Morey, Senna & Lee—Chief Little Elk & Co. (Last Half)—Golden Gate Trio—Lodge & Robles—Dunn & Wheeker—Wilkins & Wilkins—Fashion Minstrels.

STANFORD

(First Half)—Chester Johnston—Carboni Raymond—Jarvis & Harrison—Four Haigs. (Last Half)—Elvera Sisters—Marom & Dare—Amadio—Cal Dean & Girls.

SCHENECTADY

(First Half)—Ford & Truly—Flo. Hackett & Co.—Quixie Four—Girlies Club. (Last Half)—Armstrong & Downey—Cook & Smith—A Hungarian Rhapsody—Girlies Club.

TORONTO

Dolly's Pets—Josephine Lennard—In the Dark—Long & Ward—Mak & Lane—3 Blighty Girls.

UTICA

(First Half)—Two Carltons—Bob & Peggy Valentine—Lots & Lots of It—Catherine Murray—Diamond & Brennan—Reynolds Welch & Reyn. (Last Half)—Le Doux & La Doux—Jack Joyce—Howard & Sadlar—Maud Earle & Co.—Meyers & Hanford—The Yander Girls.

UNION HILL

(First Half)—Snyder Goats—Lapine & Emery—Ruby Ray & Co.—Harry Puck—The Chapins. (Last Half)—Harriett Litt—Walsh Lynch & Co.—Joe Hardman—Toy Ling Foo & Co.

WOONSOCKET

(First Half)—Johny O'Makley—Clayton & Clayton. (Last Half)—Jayden 3—Arthur Whotelaw.

YORK

(First Half)—Golden Gate Trio—Lodge & Bobles—Wilkins & Wilkins—My Tulip Girl. (Last Half)—Esther Trio—Ladd & B. Shannon—Jas. Grady Co.—Roma & Gaut—Chief Little Elk & Co.

B. F. KEITH (WESTERN)

BATTLE CREEK

Bijou (First Half)—Venetian Four—Margaret Ryan—Palfrey Hall & Brown. (Last Half)—Juggling Delisle—Silber & North—Meredith & Snoozer—Jack Alfred Trio.

FLINT

Palace (First Half)—Cedric Lindsay—Gordon & Delmar—Gaylord & Herron — Snapshots — Ernest Hiatt—Sterling Rose Trio. (Last Half)—Elrey Sisters—Adams & Haggard—Moore & Shy—On the Mississippi—Caites Bros. & Beat—Adelaide Bell & Co.

BAY CITY

Bijou (First Half)—Cleo & Thomas—On the Mississippi—Frank Bush—Merrians Dogs. (Last Half)—Wellington & Sylvia—Billy Broad—Palfreyhall & Brown.

(Continued on Page 29)

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FOR THE STAGE FOR THE BOUDOIR

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IN DANCING ITEMS, FEATURING MAUDE KRAMER

EVER SEE HER DANCE DIR. CHAS. J. FITZPATRICK

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SIGNED FOR COLUMBIA SUMMER RUN AND FOR NEXT SEASON

JOS. B. MILLS "THE MURDERER"

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FEATURED WITH SAILOR'S REVUE

Nat Mortan

THE SINGING JAZZ KING

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Singers, Orchestra Leaders, Silent Acts of all descriptions

Write—Wire or Call for it to-day!

IT'S YOURS FOR THE ASKING
HERE'S THE CHORUS. TRY IT!

Chorus
Drift - ing down the Mis - sis - sip - pi you and I Un - der - neath the sum - mer moon and star - lit sky On a uk - u - le - le soft - ly
strum - ming Hearts a - beat - ing gay - ly while we're hum ming, Glid - ing thru the dream - y night of joy and bliss Hid - ing in the
shad - ows just to steal a kiss In my ca - noe, dear, Drift - ing with you, dear, A - long the Mis - sis - sip - pi shore.

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VAUDEVILLE BILLS

(Continued from Page 27)

DANVILLE

Palace (First Half)—Little Jim—Lewis & Norton—Dorothy Lewis—Lasova & Gilmore—Lloyd & Wells—Buch Bros. (Last Half)—The Cromwells—Janet Childs—The Owl—Brady & Mahoney—Whitefield & Ireland—Dorsh & Russell.

FT. WAYNE

Palace—Sully & Houghton—Bison City Four—Victor Moore & Co.—Musicland—Walter C. Kelly—Ramsdell & Deyo.

KALAMAZOO

Regent (First Half)—Juggling De Lisle—Caites Bros. & Beat—Rice & Newton—Coroner Store—Billy Broad—Adelaide Bell & Co. (Last Half)—Clifford & Marsh—Cleo & Thomas—Jane Courthrope & Co.—Gaylord & Herron—Ernest Hiatt—Rolling Along.

LAFAYETTE

Family (Last Half)—Ford & Hewitt—Dorothy Lewis—Four Melody Monarchs—Loney Haskell.

LONDON, ONT., CAN.

G. O. H. (First Half)—Collins & Dunbar—Eight Vassar Girls—Earl & Edwards—Canton Trio.

MUSKEGON

Regent (First Half)—Clifford & Marsh—Clinton Sisters—Four Melody Monarchs—Meredith & Snooser—Three Melvins.

SAGINAW.

Jefferstrand (First Half)—Wellington & Sylvia—The Puppetts—Farrell Taylor Co.—Adams & Haggard—Clayton & Lennie—Elrey Sisters. (Last Half)—Bijou Circus—Gorden & Delmar—Burns & Lynn—Rice & Newton—Frank Bush—Snapshots.

W. V. M. A.

CHICAGO, ILL.

American (First Half)—Look Pleasant—Cliff Bailey Duo. (Last Half)—Hall & Shapiro.

Lincoln (First Half)—Mason & Rooney—Hall & Shapiro. (Last Half)—Look Pleasant.

CHAMPAIGN.

Orpheum (First Half)—Three Keena Sisters—Sam & Ada Beverly—Chas. Mack & Co.—Hugh Johnston—Fink's Mules. (Last Half)—Gabberts Duo—Hammond & Moody—Raymond Wylie—Howard & Lewis—Venetian Gypsies.

DECATUR.

Empress (First Half)—Morgan & Ray—At the Turnpike—Sosman & Sloan—Gabberts Duo. (Last Half)—Jack Hanley—Three Keena Sisters—Chas. Mack & Co.—Hugh Johnston—Funk's Mules.

DAVENPORT.

Columbia (First Half)—Grace Wallace & Ben—Taylor & Francis—Kapt. Kidd's Kid—Murphy & White—Brosius & Brown. (Last Half)—Swain's Cockatoos—Sam & Ada Beverly—Imperial Quintette—Tom Mahoney—Borsini Troupe.

EVANSVILLE.

New Grand—Aerial Eddys—Grace DeWinters—Will & Mary Rogers—La Bernicia—D. Stephen Hall—Resista.

MADISON.

Orpheum (First Half)—La Petite Cabaret—The Honeymoon—Harry Gilbert—Echoes of Broadway. (Last Half)—Lee & Bennett—A Regular Business Man—Bottomley Troupe.

MOLINE.

Palace (First Half)—Althoff Sisters—The Love Bugs—Claude & Marion—Cleveland—Borsini Troupe. (Last Half)—Grace Wallace & Ben—Taylor & Francis—Murphy & White—Brosius & Brown.

ROCKFORD.

Palace (First Half)—Swain's Cockatoos—Lee & Bennett—A Regular Business Man—Stratford Comedy Four. (Last Half)—Cliff Bailey Duo—Bob White—The Honeymoon—Thelma—Every Sailor.

SOUTH BEND.

Orpheum (First Half)—Werner Amoros Trio—Peggy Brooks—Staley & Birbeck. (Last Half)—Erminie Sisters—Nash & O'Donnell—Nixon & Sans—Lady Alice's Pets.

SIOUX CITY.

Orpheum (First Half)—Beth Beri—Milt Collins—Master Gabriel & Co.—Grace Demar—Bernard & Duffy—La Graciosa. (Last Half)—Lorse & Sterling—Bernard & Duffy—Lew Brice—Century Serenaders.

SPRINGFIELD.

Majestic (First Half)—Howard & Lewis—Raymond Wylie—Angel & Fuller—Venetian Gypsies. (Last Half)—Bentley & Walsh—At the Turnpike—Sesman & Sloan—Asoria Trio.

ST. LOUIS.

Grand—Duke & Duchess—Sam Naoni—Haddon & Norman—Grindell & Esther—Let's Go—League of Nations.

TERRE HAUTE.

Hippodrome—Alaska Duo—Brown & Jackson—Three Misses Weston—Lillian Mortimer & Co.—Bill Robinson—Three Jahns.

JEWISH THEATRE HAS 3 PLAYS

The Jewish Art Theatre will present three one-act plays by Hirshbein, Chevok and Dunsany on Friday evening, March 12.

BURLESQUE NEWS

(Continued from Page 17)

HARRY SEYMOUR IMPROVING

Harry Seymour, who closed recently with the "Pacemakers" in Minneapolis, on account of ill health, arrived in New York last Wedesnday. His rest has improved his health, but he is still under the doctor's care here. It is said that it will be all right again in about three weeks for him to go back to work.

MAY STANLEY CLOSES

Mae Stanley, ingenue of the "Maids of America," closed with the show last Saturday night at the Columbia and will rest for the balance of the season. Ruby Wallace opened at the Empire, Brooklyn, in her place.

RUBIN WILL STAY

Harry Stratton, after reporting to the manager of the "Social Follies" was paid a week's salary and left Baltimore for New York, after it had been decided that Rubin would remain with the show.

DID SOUBRETTE PART

NIAGARA FALLS, N. Y., Feb. 28.—Viola Spaeth played the soubrette part in Pat White's show during the illness of Bessie Baker.

SILK'S FAMILY INCREASES

A baby girl arrived at the home of Frank Silk in Philadelphia February 8. Silk is the featured comedian of the "Jazz Babies."

HASTINGS SIGNS SHARGEL

Harry Hastings signed Jack Shargel last week for his "Razzle Dazzle Show" on the American Circuit next season.

VIC DAYTON CLOSES

PATERSON, N. J., March 5.—Vic Dayton closed with the "Girls de Looks" at the Orpheum, here, today.

HOWARD STEPPED IN

During the illness of Harry Steppe in Philadelphia, Benny Howard doubled in his own part, as well as Steppe's.

WALKER SIGNS WITH COOPER

James E. Cooper has engaged Johnnie Walker for the run of his show at the Columbia this Summer.

BABE WELLINGTON CLOSES

Babe Wellington closed at the National Winter Garden last Saturday night. Rose Allen opened Monday.

JOINS "FRENCH FROLICS"

Michellena Pennette left New York Saturday to join the "French Frolics" in Minneapolis.

JOINED "OH, FRENCHY"

Jim Horton joined the "Oh Frenchy" show at the Majestic, Scranton, last week.

BETTS JOINS "STAR & GARTER"

George Betts has joined the Star and Garter Show and is doing characters.

DRISCOLL & WESTCOTT
IN SONGS AND COMEDY
DIRECTION—JACK POTSDAM

THE BROWER TRIO
(BOBBY BROWER) (MARIE LA HOMA) (JIM BROWER)
"A STUDY IN SYNCOPATION"
DIRECTION—NORMAN JEFFERIES PLAYING UNITED TIME

BELLE MEYERS
JUST SONGS IN VAUDEVILLE

THE GOLDEN BIRD
Presented by
LORRIANE EVON
BOOKED SOLID DIRECTION—SAM BAERWITZ

COOKE, MORTIMER & HARVEY
The ORIGINATORS and GREATEST Exponents of Basketball on Bicycles in the LIGHT, and the ORIGINATORS and ONLY Exponents of Basketball on Bicycles in the DARK. Fully Protected. Direction HORWITZ and KRAUSS.

TOM GORDON and FRANK GERMAINE
BOOKED SOLID. U. B. O.

SIDNEY BYRON AND PRICE BETTY
in "A MODEL UNION"
Staged by HASSARD SHORT Direction—CHAS. S. WILSHIN

SID CURR-OUT MARION
THE FUNNY JEW AND DUTCH COMEDIAN At Liberty for Next Season

PAUL PETCHING
THE MUSICAL FLOWER GARDEN
Whimsical—Novel—Appealing. An act that contains the three great elements that have made Vaudeville the Favorite Amusement of the American People: BEAUTY, COMEDY and MUSIC.
16 Packard Ave., Lymansville, R. I. Open for next season.

ALYCE SHELDON AND LUCILLE DAILEY
"NIFTY SONGS AT THE PIANO"
Dir.—PETE MACK

JANE and GLORIA
"JUST TWO GIRLS"
IN VAUDEVILLE

EARL Wright and Wilson
NONPAREIL PANTOMIMISTS
Direction—H. B. BURTON

Myrtle Andrews
I MUST BE GOOD
TO BE WITH
SLIDING BILLY WATSON SHOW

FEATURED COMEDIAN CHAS. BURNS 2nd Season
INVITES OFFERS FOR NEXT SEASON STAR AND GARTER SHOW

JEAN BEDINI

will pay, for 35 weeks next season on the greatest theatrical circuit in the world, operated by the Columbia Amusement Company,

$1,000 WEEKLY SALARY

for any feature attraction, artist (man or woman), or act, agreeable to him, to become the star attraction of his new Columbia Circuit show,

JEAN BEDINI'S
"TWINKLE TOES"

opening next August. The feature, artist or act may come from musical comedy, vaudeville or the dramatic field. Jean Bedini is the producer of the Columbia Circuit's sensational attraction—

JEAN BEDINI'S "PEEK-A-BOO"

the wonder of burlesque, which will continue over the Columbia circuit next season.

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STARS OF BURLESQUE

TOURING NOW WITH THE STAR AND GARTER SHOW — **ELOISE MATTHEWS** MRS. FRANK WIESBERG — TO BE FEATURED NEXT SEASON ON THE COLUMBIA CIRCUIT

JAZZ WOP AND PRIMA DONNA — RALPH **ROGERS** AND ELSIE **DONNELLY** — WITH GIRLS FROM THE FOLLIES

PRIMA DONNA AND VAMPING — **PEGGY CONNERS** — WITH "OH FRENCHY" COMPANY

JUVENILE SOUBRETTE JUVENILE — TOM **WARDELL-LACOSTE** AND BERTHA JOHN **WARDELL** — DOING SPECIALTY WITH "OH FRENCHY"

TUMBLING WITH THE NOVEL HEAD SPIN — **MAY HAMILTON** — ACROBATIC SOUBRETTE WORLD BEATERS

JUVENILE AND DOING SPECIALTY — **JACK DILLON** — JAMES E. COOPER'S VICTORY BELLES

SOUBRETTE AND JUVENILE BATHING BEAUTIES — HELEN **LLOYD** AND DUDLEY **FARNWORTH** — DIRECTION ROEHM AND RICHARDS

THAT NEW KIND OF COMIC SIGNED TO 1922 — **JACK** "SNOOZE" **KINNEARD** — WITH WORLD BEATERS

KAHNS SHOW HAD SNAP AND LAUGHS FOR EVERY SCENE

Two good, fast, one-act bills were offered at Kahn's Union Square last week by producer Jack Parry, called "Around New York" and "In Tobasco Land," with bits that were very good, but in several instances were not put over for their full value.

Joe Rose and Harry Stewart took care of the comedy, doing the characters they have been doing the past few weeks. Kahn has a new "straight" man by the name of Allen Forth, who is breaking into burlesque here. He impressed all who saw him that he has the right idea for burlesque. He makes a good appearance, reads his lines well, is a neat dresser and knows how to "feed." He should be a little more aggressive though, and go after the comedians to make them work faster.

Miss Lorraine looked great, which is nothing out of the ordinary for she always looks well. She reads her lines very successfully and wears gowns that are classy and show it.

Norma Bell worked hard last Wednesday afternoon in her scenes and numbers, doing each nicely. Her costumes were very pretty, also.

Grace Howard, who has a style of her own as a soubrette, put her numbers over fast, wore neat and attractive dresses and took care of all she had to do in a very efficient manner.

Ethel Costello, sweet looking and pretty, did nicely as the ingenue. She wears pretty dresses, one made of fancy colored paper looking like a dress made of the best material.

Perry jumped into a few bits doing several characters.

The "echo" bit was well carried out by Rose, Stewart, Forth and the Misses Lorraine, Bell, Howard and Costello.

The "suicide" bit was offered by Rose, Stewart and Miss Bell.

The "begging" bit was worked up nicely by Rose, Stewart and the Misses Lorraine, Costello and Stewart.

The "wife" bit pleased as done by Rose, Forth and the Misses Lorraine, Bell, Howard and Costello. There was some good low comedy offered in the bit that the audience liked.

Kahn offered, as an extra attraction novelty, a fellow they call the Great Joseph Ginsberg, with Marie Clark assisting. We are still wondering if this fellow was supposed to be funny or what it was all about. Miss Clark, in an eccentric make-up and soubrette dress, carried her part of the act out and was very amusing. The Great Joseph, however, was so bad that he was funny. This is, possibly, the reason why Kahn put him on. In our wildest dreams of amateur nights, we could not think of a better attraction.

Miss Costello put over a dandy tough number, assisted by half a dozen girls in coster costumes. The number was well received.

The "Dolly Sunshine" bit was well done by Rose, Stewart and the Misses Howard and Costello.

The "cigar" bit was worked up by Rose, Stewart, Forth and one of the boys in the orchestra.

The "water" bit was liked as offered by Rose, Stewart, Forth and Miss Bell.

Miss Lorraine had one of the prettiest numbers in the show, "China Belles." She put it over well, assisted by the chorus. This number was well staged, with good effects.

Miss Lorraine also did a very good "dope" bit with the comedians, that showed some clever work.

We like the chorus Kahn now has. The girls are a pretty lot and good workers. They put plenty of "pep" into their work and sing in all the numbers. Evidently he has a stage manager who is on the job all the time. They had pretty costumes last week also. SID.

BURLESQUE NEWS

(Continued from Page 29 and on 37)

FLO DAVIS LEAVING BURLESQUE

Flo Davis, soubrette of the "Sight Seers," will not be seen in burlesque next season. She has several offers for musical shows and will accept one before the season closes.

FRANK X. SILK

THE ORIGINAL AND ONLY

"ATTA BOY HORACE"

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ENVIED — ADMIRED — IMITATED — BUT NOT EQUALLED

Principal Comedian JAZZ BABIES

STAR, BROOKLYN, This Week

THERE'S A REASON

NOW IN MY FOURTH SEASON UNDER MANAGEMENT OF JAS. E. COOPER

JOHNNIE WALKER

"SIGHT SEERS" NOW

ENGAGED FOR THE SUMMER RUN AT THE COLUMBIA. RE-ENGAGED FOR NEXT SEASON.

STARS OF BURLESQUE

JOHN AND ANNA O'DONNELL

COMEDIAN AND SOUBRETTE MIDNIGHT MAIDENS

SIGNED FOR JAMES E. COOPER'S TOWN FOLLIES COLUMBIA SUMMER RUN

CALIFORNIA TRIO

JIM HALL, Manager HARRY BART BEN JOSS

ROSELAND GIRLS

INGENUE
DIRECTION
ROEHM AND RICHARDS

LEE JOELET

HURTIG AND SEAMON'S SOCIAL MAIDS

Kindest Appreciation and Many Thanks to Following Artists:
HENRY LEWIS
WHITING & BURT
COMFORT & KING
DAVE HARRIS
WINKEL & DEAN
MOE KLEE
MORGAN & ANGER
ED. MORTON
ED. WEBER
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EVERY ARTIST
ORCHESTRA LEADER
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EVERYBODY
SAYS WE HAVE

By the Boys Who Wrote
"OH YOU BEAUTIFUL DOLL"
"YOU'RE MY BABY"
"WHEN TONY GOES OVER THE TOP"
"YOU'RE A GREAT BIG BLUE EYED BABY"
"SAY A PRAYER FOR THE BOYS OUT THERE"
"IF YOU TALK IN YOUR SLEEP," ETC.

TWO SURE FIRE SONG HITS

A WONDERFUL NOVELTY SONG

I'D LIKE TO HAVE A GIRL

LIKE THE GIRL THE FELLOW HAD THAT WROTE OH WHAT A GAL WAS MARY

Featured by HENRY LEWIS in "FRIVOLITIES" of 1920

NOW AT CHESTNUT ST. THEATRE, PHILA.

PLENTY OF EXTRA CATCHLINES

WILL FIT ANY SPOT IN YOUR ACT

By A. SEYMOUR BROWN

ALEX MARR

SENSATIONAL SONG HIT

Featured by WHITING & BURT at Palace Theatre, N. Y., Last Week

WHY DID YOU MAKE ME LOVE YOU

By A. SEYMOUR BROWN

A Wonderful Double Version

A Wonderful Song for Any Spot

ORCHESTRATIONS, ALL KEYS

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From Joseph Lincoln's Novel

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DAVID BELASCO Presents
LEONORE ULRIC
In "The SON-DAUGHTER"
A play of New China by George Scarborough and David Belasco

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In "BREAKFAST IN BED"

B. F. Keith's **PALACE** Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25, 50, 75, $1, $1.50
TRIXIE FRIGANZA, RAE SAMUELS, Irving & Jack Kaufman & Arthur Fields. McDermott & Cox, Glenn & Jenkins, Millership & Gerard, and BLOSSOM SEELEY & CO.

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JAZZ BABIES
Next Week—DIXON'S BIG REVIEW
Thursday Evening—Wrestling
Under Direction of Geo. Bothner
Every Sunday—2 Big Concerts 2

ROUTES OF SHOWS

COLUMBIA WHEEL

Al Reeves' Show—Gayety, Washington, 8-13; Gayety, Pittsburgh, 15-20.
Abe Reynolds'—Cohen's, Newburgh, 8-10; Cohen's, Poughkeepsie, 11-13; Casino, Boston, 15-20.
Best Show i. Town—Gayety, Kansas City, 8-13; Gayety, St. Louis, 15-20.
Ben Welch's Show—Star, Cleveland, 8-13; Empire, Toledo, O., 15-20.
Behman Show—Gayety, Rochester, 8-13; Bastable, Syracuse, 15-17; Lumberg, Utica, 18-20.
Beauty Trust—Palace, Baltimore, 8-13; Gayety, Washington, 15-20.
Billy Watson's Parisian Whirl—Columbia, Chicago, 8-13; Berchell, Des Moines, Iowa, 14-17.
Bon Tons—Casino, Brooklyn, 8-13; People's, Philadelphia, 15-20.
Bowery—Miners Bronx, New York, 8-13; Orpheum, Paterson, 15-20.
Bostonians—Berchell, Des Moines, Iowa, 8-10; Gayety, Omaha, Neb., 15-20.
Burlesque Revue—Gayety, Detroit, 8-13; Gayety, Toronto, Ont., 15-20.
Burlesque Wonder Show—Orpheum, Paterson, 8-13; Majestic, Jersey City, 15-20.
Dave Marion's Show—Empire, Albany, N. Y., 8-13; Gayety, Boston, 15-20.
Follies of the Day—Gayety, Toronto, Ont., 8-13; Gayety, Buffalo, 15-20.
Girls A-La-Carte—Bastable, Syracuse, N. Y., 8-10; Lumberg, Utica, 11-13; Gayety, Montreal, Can., 15-20.
Girls of the U. S. A.—Gayety, Boston, 8-13; Grand, Hartford, Ct., 15-20.
Girls De Looks—Majestic, Jersey City, 8-13; Perth Amboy, 15; Plainfield, 16; Stamford, Ct., 17; Park, Bridgeport, 18-20.
Golden Crook—Olympic, Cincinnati, 8-13; Star & Garter, Chicago, 15-20.
Harry Hastings' Show—Casino, Boston, 8-13; Columbia, New York, 15-20.
Hello America—Park, Youngstown, Ohio, 8-10; Grand, Akron, 11-13; Star, Cleveland, 15-20.
Hip Hip Hooray—Gayety, Omaha, Neb., 8-13; Gayety, Kansas City, 15-20.
Lew Kelly Show—Star and Garter, Chicago, 8-13; Gayety, Detroit, 15-20.
Liberty Girls—Gayety, Montreal, Can., 8-13; Empire, Albany, 15-20.
Maids of America—Empire, Brooklyn, 8-13; Empire, Newark, 15-20 .
Million Dollar Dolls—Hurtig & Seamon's, New York, 8-13; Empire, Brooklyn, 15-20.
Mollie Williams' Show—Columbia, New York, 8-13; Casino, Brooklyn, 15-20.
Oh, Girl—Gayety, St. Louis, 8-13; Victoria, Chicago, 15-20.
Peek-a-Boo — Gayety, Pittsburgh, 8-13; Park, Youngstown, O., 15-17; Grand, Akron, 18-20.
Roseland Girls—Grand, Hartford, Ct., 8-13; Jacques, Waterbury, Ct., 15-20.
Rose Sydell's Belles—Lyric, Dayton, 8-13; Olympic, Cincinnati, 15-20.
Sam Howe's Show—Gayety, Buffalo, 8-13; Gayety, Rochester, 15-20.
Sight Seers—Empire, Newark, 8-13; Casino, Philadelphia, 15-20.
Social Maids—Stamford, Ct., 10; Park, Bridgeport, Ct., 11-13; Cohen's, Newburg, 15-17; Cohen's, Poughkeepsie, 18-20.
Sporting Widows—Casino, Philadelphia, 8-13; Hurtig & Seamon's, New York, 15-20.
Star and Garter Show—People's, Philadelphia, 8-13; Palace, Baltimore, 15-20.
Step Lively Girls—Victoria, Chicago, 8-13; Columbia, Chicago, 15-20.
Twentieth Century Maids—Empire, Toledo, 8-13; Lyric, Dayton, 15-20.
Victory Belles—Jacques, Waterbury, Ct., 8-13; Miner's Bronx, New York, 15-20.

AMERICAN WHEEL

All Jazz Review—Bijou, Philadelphia, 8-13; Mt. Morris, New York, 15-20.
Aviator Girls—St. Joseph, Mo., 7-8; Standard, St. Louis, 15-20.
Broadway Belles—Gayety, St. Paul, 8-13; Gayety, Minneapolis, 15-20.
Beauty Review—Majestic, Wilkes-Barre, 8-13; Majestic, Scranton, 15-20.
Bathing Beauties—Cadillac, Detroit, 8-13; Englewood, Chicago, 15-20.
Blue Birds—Camden, 8-11; Grand, Trenton, 12-13; Trocadero, Philadelphia, 15-20.
Cabaret Girls—Gayety, Milwaukee, 8-13; Gayety, St. Paul, 15-20.
Cracker Jacks—Lyceum, Columbus, 8-13; Victoria, Pittsburgh, 15-20.
Dixon's Big Review—Empire, Hoboken, 8-13; Star, Brooklyn, 15-20.
Edmund Hayes' Show—Gayety, Baltimore, 8-13; Folly, Washington, 15-20.
Follies of Pleasure—Gayety, Louisville, 8-13; Empress, Cincinnati, 15-20.
French Frolics—Gayety, Minneapolis, 8-13; Gayety, Sioux City, Iowa, 15-20.
Girls From the Follies—Howard, Boston, 8-13; Empire, Providence, 15-20.
Girls From Joyland—Empress, Cincinnati, 8-13; Lyceum, Columbus, 15-20.
Girls-Girls-Girls—Trocadero, Philadelphia, 8-13; Empire, Hoboken, 15-20.
Grown-Up Babies, Empire, Cleveland, 8-13; Cadillac, Detroit, 15-20.
Jazz Babies—Star, Brooklyn, 8-13; Plaza, Springfield, Mass., 15-20.
Kewpie Dolls—Standard, St. Louis, 8-13; Park, Indianapolis, 15-20.
Lid Lifters—Mt. Morris, New York, 8-13; Majestic, Wilkes-Barre, 15-20.
Midnight Maidens—Olympic, New York, 8-13; Gayety, Brooklyn, 15-20.
Mischief Makers—Haymarket, Chicago, 8-13; Gayety, Milwaukee, 15-20.
Monte Carlo Girls—Englewood, Chicago, 8-13; Haymarket, Chicago, 15-20.
Oh, Frenchy—Star, Toronto, Ont., 8-13; New Academy, Buffalo, 15-20.
Pacemakers—Century, Kansas City, 8-13; Standard, St. Joseph, Mo., 14-15.
Parisian Flirts—Victoria, Pittsburgh, 8-13; Penn Circuit, 15-20.
Pat White Show—New Academy, Buffalo, N.Y., 8-13; Empire, Cleveland, 15-20.
Razzle Dazzle Girls—Plaza, Springfield, Mass., 8-13; Grand, Worcester, 15-20.
Record Breakers—Gayety, Sioux City, Ia., 8-13; Century, Kansas City, 15-20.
Round the Town—Grand, Worcester, Mass., 8-13; Howard, Boston, 15-20.
Sliding Billy Watson Show—Gayety, Brooklyn, 8-13; Gayety, Newark, 15-20.
Social Follies—Folly, Washington, 8-13; Bijou, Philadelphia, 15-20.
Some Show—Empire, Providence, R. I., 8-13; Olympic, New York, 15-20.
Sport Girls—Penn Circuit, 8-13; Gayety, Baltimore, 15-20.
Stone & Pillard Show—Auburn, 11; International, Niagara Falls, 12-13; Star, Toronto, Ont., 15-20.
Sweet Sweetie Girls—Park, Indianapolis, 8-13; Gayety, Louisville, 15-20.
Tempters—Majestic, Scranton, 8-13; Armory, Binghamton, N. Y., 15-17; Auburn, 18; International, Niagara Falls, 19-20.
World Beaters—Gayety, Newark, 8-13; Broadway, Camden, 15-18; Grand, Trenton, 19-20.

PENN CIRCUIT

Wheeling, W. Va.—Monday.
Uniontown, Pa.—Tuesday.
Johnstown, Pa.—Wednesday.
Altoona—Thursday.
Williamsport—Friday.
York—Saturday.

Casino Theatre

This week
BON TONS
Next Week—MOLLIE WILLIAMS

Empire Theatre

Ralph Avenue and Broadway
Maids of America
Next Week—MILLION $ DOLLS

GAYETY

Throop Ave. Broadway
This Week
Sliding Billy Watson
Next Week—MIDNIGHT MAIDENS
Every Sunday—3 Big Concerts 2

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WM. McNALLY
81 East 125th Street New York

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Remember the mind rules the body,
So why be a grouch all the while.
Wake up, find the joy in living
Be cheerful, try wearing a smile.
You may be up against it, or your
clothes may be out of style;
But you'll find it more easy going
If you'll only wear a smile.

Willie Mack

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Razzle Dazzle Co.

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Complete Musical Comedy Tabloid. 12 People—Plenty Scenery and Wardrobe. DICKSON, Room 215, Gaiety Theatre Bldg., N. Y.

FRIEDMAN GOING ON TRIP

George Friedman is going on a trip as far as west as Kansas City. With him will go E. S. Litchfield, the composer of "Zoma," and they will call at all the Woolworth and other music stores and teach the pianists and demonstrators the most effective way in which to demonstrate the new Friedman number.

WANT OPERA IN ENGLISH

CHICAGO, March 8.—A state and city wide movement has been started by the American Speech Committee of the Chicago Woman's Club, to have modern opera in English in Chicago. They have issued a circular making this request to the Chicago Grand Opera Company.

WHAT IS THIS ONE?

A new company called the Music Products Export Corporation has been incorporated for $10,000. The directors are B. Embers, A. B. Paley and I. Gutman all of No. 346 Broadway.

NOVELTY BLUES SCORES

A new novelty blues number called the "Profiteering Blues" is scoring a quick success. Harry Fox, one of the first to introduce the timely number is scoring a big hit with it.

SHUBERTS GET DAVIS PIECE

The Shuberts have acquired the producing rights to a new comedy by Owen Davis, entitled "A Week-End Marriage."

LETTER LIST

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Oliver, Cecelia
Pollock, Hannah
Rochte, Antoinette
Smith, May
Stevens, Mathryn
White, Lillian
Weston, Ethel
Watson, Maud

A SENSATION

AT

F. B. KEITH'S

PALACE

AND

RIVERSIDE

THIS WEEK (MARCH 8)

RAE SAMUELS

"THE BLUE STREAK OF VAUDEVILLE"

DIR. HARRY WEBER

Century Cost Shuberts Less Than $1,000,000

(Continued from Page 3)

twenty-five years' standing. And, considering that he was a disinterested party to the action, it is interesting to note that, on May 28, 1919, he gave it as his expert opinion that the land was worth at least $900,000 and the building, with its furnishings, etc., was worth $500,000, a total of $1,400,000.

On July 30, 1919, Judge Luce appointed Philip J. Sinnott, a lawyer of 52 Wall street, referee, for the purpose of taking testimony and ultimately computing the interest due on the mortgage and bonds. The hearings before the referee began August 5. On August 12, the referee computed the interest due up to August 1 and found it to be $81,156.25. This sum he added to the principal due and advised that a judgment in foreclosure for the entire amount be confirmed by the court.

About a week later, August 18, to be exact, upon consent of the attorneys representing all the litigants, a motion for a judgment in foreclosure was granted, Judge Ludon signing the judgment and ordering the sale two days after the motion was made. And in connection with the various attorneys' consent, it may be noted that throughout the proceedings, all the attorneys appear to have worked in close harmony, consenting to numerous previous orders and motions, too.

The sale of the property was adjourned from time to time and it is interesting if not significant that the notices regarding the sale appeared in no theatrical paper, they being confined to the *Law Journal* and *The Sun*. Finally, the property was sold at auction on November 21, at the Real Estate Sales Rooms, 14-16 Vesey street, Auctioneer Henry Brady knocking it down to the lone bidder of $800,000. A total of $108,000 in cash was paid by the buyer before he received a referee's deed, the balance of $692,000 being paid at the time the deed was handed over.

The last act in the proceedings occurred December 22 last on which day a deficiency judgment amounting to $1,090,503.08 was docketed against the New Theatre Company, organized May 17, 1906, with a capitalization of $250,000.

The company began business, according to its certificate of incorporation, with $10,000, and its board of directors consisted of twenty-five of the best known and wealthiest individuals in finance and society at the time. The directors were Otto H. Kahn, W. Delancy Kountze, Clarence H. Mackay, J. Pierpont Morgan, James Henry ("Silent") Smith, James Stillman, Hamilton McK. Twombly, Robert B. Van Cortlandt, John Jacob Astor, Edmund L. Baylies, Charles T. Barney, August Belmont, Paul D. Cravath, William B. O. Field, George J. Gould, Eliot Gregory, James H. Hyde, Cornelius Vanderbilt, Henry Walters, Harry Payne Whitney, Henry Rogers, Winthrop M. Orme Wilson, Joseph P. Cotton, Jr., Russell C. Lefingwell.

The stock, which consisted of 2,500 shares, $100 par value, was entirely subscribed for by the directors, and so eager were they to keep the dramatic uplift movement on Central Park West in the family, so to speak, that it was provided in the certificate of incorporation that no stock could be sold or transferred without the approval of the directors or the executive committee.

Anyhow, the house was built and opened with pomp and ceremony early in February, 1909, Winthrop Ames who subsequently built the Little Theatre and the Booth Theatre, and who is now allied with the Shuberts theatrically, being the first managing director of what was then called the New Theatre. It aimed high, and its productions were lavish, and in some cases interesting, but it lost money from the very first, and continued costing its sponsors small fortunes up to the end.

Now that the property has reverted to the Shuberts and the tenancy of Morris Gest is about to cease, it will be interesting to know how the Shuberts will fare with it in the years to come, especially in the light of the detailed report of the referee, who was allowed $500 for his services, and the receiver, who was allowed $1,000, his attorney being allowed $500. The following are the itemized reports of both the referee and the receiver, to the latter's report being added the unverified report rendered to him by Morris Gest:

FINAL REPORT OF REFEREE TO SELL.

Schedule A.

1919			
Nov. 21.	Received from E. A. Potter, Jr., deposit to qualify his bid		$28,000.00
Nov. 21	Received from E. A. Potter, Jr., 10% of purchase price		80,000.00
Dec. 19	Received from E. A. Potter, Jr., balance of purchase price		692,000.00
			$800,000.00
Nov. 29	Paid Receiver of Taxes second half 1910 taxes on mortgaged premises	$21,460.00	
	Paid Department of Water Supply, Gas & Electricity meter charges through September 17, 1919, the last date entered on City's books prior to sale:		
	$85.50		
	137.50		
	30.30		
		253.30	
	Paid Hudson Advertising Co. for publishing notice of sale and adjournment thereof	991.75	
Dec. 19	Paid for U. S. Internal Revenue Stamps on Referee's deed	800.00	
Dec. 22	Paid pursuant to order entered November 29, 1919, to Philip J. Sinnott for services as Referee	500.00	
	The Equitable Trust Company of New York for charges and compensation	$1,000.00	
	For its disbursements	183.00	
		1,183.00	
	Murray, Prentice & Howland for compensation and allowance	$4,000.00	
	For costs and disbursements	187.15	
		4,187.25	
			29,375.20
	Leaving the proceeds of sale which we paid to The Equitable Trust Company of New York as Trustee		$770,624.80

Schedule B.

STATEMENT FOR DEFICIENCY.

Amount due per judgment		$1,831,156.25
Interest thereon from August 20, 1919, to November 14, 1919 @ 6%		25,635.18
		$1,856,791.43
Deduct amount received by the plaintiff as trustee in payment of certain losses covered by fire insurance		1,306.00
		1,855,485.43
Interest on $1,829,859.25 ($1,831,156.25 minus $1,306.00) from November 14, 1919, to date of closing, December 19, 1919, at 6%		10,825.45
		$1,866,310.88
Amount of purchase price	$800,000.00	
Paid for Taxes	$21,460.00	
Paid for water meter charges	253.30	
Paid for plaintiff's costs	187.15	
Paid for Referee's fees	500.00	
Paid for advertising	991.75	
Paid for stamps on Referee's deed	800.00	
	24,192.20	
		775,807.80
		$1,090,503.08

(Report made by Philip J. Sinnott, Referee, dated December 22, 1919.)

Receiver's Accounts.

When I took possession of the said premises which consisted of a theatre and a roof garden, I found that Mr. Morris Gest had a lease thereon, by the terms of which he was to pay the sum of $2,000.00 per week, for a period of twenty weeks in the year and an additional amount, dependent upon the net profits derived by him out of the sale and occupation of the said premises. The stipulated rental of $40,000.00 per annum had already been paid for the year ending, October 1st, 1919, and I made great efforts to procure an accounting of such rents and profits. The tenant made up such an accounting for me, showing that the said premises were operated by him at a loss, instead of a profit. By reason of the termination of my receivership, however, I have been unable up to this time to verify the accuracy of the said statement. I attach hereto a copy of the account furnished me as aforesaid.

JOHN BROWN.

Nov. 11th, 1919.

Mr. MORRIS GEST,
New York City.

Dear Sir:—I am herewith rendering a general statement of the Century Theatre as well as of the Century Grove, covering the period from September 1st, 1918, to August 31st, 1919.

Very truly yours,

(Signed) ALWIN J. BRIGGS.

GENERAL STATEMENT OF ACCOUNTS.

(Rendered to John Brown, Receiver, by Morris Gest's accountant, and dated Nov. 11, 1919.)

Receipts

from September 1st, 1918, to August 31st, 1919.

Theatre:			
Rentals		$40,668.80	
Sharing with companies		37,486.73	
Concessions; Candy privilege		2,339.75	
			$80,495.28
Grove:			
Box Office		$216,262.00	
Share in Restaurant, Gross: $163,781.05		52,807.62	
Share in Wine, Gross: $79,362.20		24,811.88	
Share in Cigars, Gross: $9,332.06		933.06	
Concessions:			
Flowers	$1,078.36		
Coat rooms	4,166.66		
Club Service	220.80		
Reisenweber	1,075.59		
		6,541.41	
			301,355.97
			$381,851.25

Disbursements.

From September 1st, 1918, to August 31st, 1919.

General:			
Rent of House			40,000.00
Theatre:			
Salaries and Wages		$45,248.60	
Salaries laid out by Roof		967.84	
Supplies and Expenses,			
on State		2,240.85	
in House (including $4,740.35 coal)		6,501.10	
Light		2,217.59	
Telephone		817.27	
Advertising		9,944.44	
Royalties		2,369.45	
Fixed and Incidental Expenses		2,663.36	
Licenses		545.12	
Repairs (including rope)		2,712.11	
Taxes		250.00	
Excess of Share in Company expenses above share in House expenses in pooling Chu Chin Chow		1,533.53	
		$78,011.26	
Less refund at Benefit performance Dec., 1918		670.47	
			77,340.79
Grove:			
Production:			
Paid before opening		25,527.15	
Paid out of returns		2,084.82	
			27,611.97
Salaries and Wages		$203,126.44	
Supplies and Expenses:			
on Stage		4,572.80	
in House		3,666.09	
Light		5,851.51	
Telephone		301.00	
Advertising		24,211.66	
Royalties		2,058.98	
Fixed and Incidental Expenses		2,702.97	
Licenses		550.00	
Repairs		335.05	
Taxes		187.50	
			247,564.00
			$392,516.76

Recapitulation.

Total Disbursements	392,516.76
Total Receipts	381,851.25
Loss	$10,665.51

BANK STATEMENT

Receipts			
Theatre:			
Turned in by Manager		$20,176.43	
Turned in by Grove		23,900.00	
Loan from Morris Gest		11,800.00	
			$44,876.43
Grove:			
Turned in by Manager		$59,753.57	
Exchanges		4,031.02	
Refund on Production		4.65	
Loan from Morris Gest		3,200.00	
			66,989.24
Grand Total			$122,865.67
Disbursements			
Theatre:			
Rent 20 Checks @ $2,000		$40,000.00	
Paid to Manager		11,560.73	
Advanced to Manager		1,000.00	
			52,560.73
Grove:			
Exchanges		$4,031.02	
Turned over to Theatre		23,900.00	
Paid to Manager of Grove		9,479.92	
Paid to Manager of Theatre		4,000.00	
Advance to Artists		1,500.00	
			68,442.75
Grand Total			$121,003.48

Recapitulation.

Total Receipts	$122,865.67
Total Disbursements	121,003.48
Balance	$1,862.19

YOU CAN TURN THE "DEFEAT OF SILENCE" INTO THE "VICTORY OF APPLAUSE"! WITH

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Heard In Every "Big Time" Theatre—Palace-Colonial-Riverside-Etc. A Great Ballad!

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AND HIS

TID-BITS OF 1920

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PONIES AND MEDIUMS ONLY
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APPLY

MINSKY BROTHERS
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2ND AVE. AT HOUSTON STREET

BONE HEADED LECTURER

Dick Lancaster

RAZZLE DAZZLE. NEXT SEASON HARRY STEPPE AND HIS TID BITS OF 1920

BOB Ward Bros. AL

"BERTIE AND ARCHIE"

JACK & NAYON

IN "A QUAINT ACQUAINTANCE" BY JOHNNY HYMAN

MR. GEO. CHOOR Presents

Eddie Vogt

In "THE LOVE SHOP"

WEEK MARCH 8TH, KEITH'S WASHINGTON

BURLESQUE NEWS

(Continued from Page 31)

"RAZZLE DAZZLE" OF '20, WITH STEPPE, HOWARD & MACK, IS GOOD SHOW

Harry Hastings' "Razzle Dazzle of 1920" with Harry Steppe as the featured comedian in a two-act show with half a dozen scenes, was at the Star last week. The first part was called "Watch Your Step-pe" and the burlesque "How dry I am."

There is nothing new in the show so far as material is concerned, with a few exceptions, from last season's offering. There was enough comedy, however, to keep the audience in a happy humor all evening.

Steppe, in the same Hebrew character he has been doing for years, and which makes him stand out in his class, was just as funny as ever, and with the bits he is doing, stamps him a comedian in class A-1. He is a slow worker, but he always was that.

Benny Howard is doing comedy opposite Steppe and makes things hum when he is on. He is a "Dutch" comedian, is fast, his dialect is good and he is no mean hoofer. He is a hard worker and shows up well alongside of Steppe.

Dick Lancaster, new to burlesque, is doing "straight" and we want to say right here that this man is the type of a "straight" man they need in burlesque. He puts up a fine appearance, is a natty dresser and, above all, knows how to read lines and "feed" a comedian. He is a corking good man for Steppe.

Little Willie Mack, who, the programme states, is responsible for some of the popular songs in the show, is the juvenile. He gave the show some numbers, that are not alone catchy, but are tuneful, as well. He has a good singing and talking voice, reads lines well and is a neat dresser.

Nellie Nice, pretty in face and figure, was a success and her doll-like face and pretty gowns are pleasing to look on. In tights, she looks very well also. She rendered her numbers well and put them over for encores.

Sidney Hamilton, a pretty little ingenue, worked nicely in the scenes and bits and succeeded with her numbers. Her dresses are attractive and look pretty on her. She is a cute little girl with a nice personality.

Ethel Deveau, a lively dancing soubrette who is making her first appearance with a read burlesque show, had no trouble in getting her numbers over. She spent several seasons in stock houses in New York, which gave her a good schooling. She has improved a lot in her work since we saw her last.

Billy Halpern, a very good dancer, is doing bits.

A specialty in one was offered early in the show by Mack and Halpern, in which they sang several songs and finished with a neat dance. Mack's Irish song was good and he surely put it over cleverly. They liked the act out front, as it was generously applauded.

The "perfume" bit was nicely worked up by Steppe, Howard, Lancaster, Mack and Miss Deveau.

The "duel" bit, done by Steppe, Mack and Lancaster, was funny.

The "pantomine table" bit pleased, as Steppe, Howard, Halpern and Miss Nice, offered it.

A corking good comedy talking specialty by Steppe and Lancaster, which ended with the banana bit, was a success. Lancaster "fed" Steppe all through the act and it was full of laughs.

The "spiritualist" bit went well as Steppe, Howard, Mack and the Misses Hamilton and Deveau did it.

The "bench" scene pleased, with Howard, Steppe and Miss Nice.

The "hypnotist" bit went well as done by Steppe, Howard and Lancaster. This bit was well worked up and only a good "straight" man could have brought the points out for laughs as this man did.

There were many more bits that were well given. The comedy trio of Steppe, Howard and Mack hit the spot.

The "Mechanical doll" more than pleased as offered by Howard, Lancaster and Miss Hamilton. Miss Hamilton was particularly good as the doll. She carried out the part perfectly and was applauded for her efforts.

The show ended with a minstrel part in which several of the principals did specialties, as well as some of the chorus girls, while Howard worked up the comedy. Steppe does not appear in this scene, but walks down through the front of the house at the finale.

The "Razzle Dazzle Show" has a pretty lot of small girls in the chorus who are well costumed. They work hard and assist in getting the numbers over. It's a good laughing show with fine musical numbers and pleased last Thursday night.

SID.

FILM FLASHES

Earle Williams will be seen in "The Fortune Hunter," a new Vitagraph feature now being released.

T. A. Malcolm, recently associated with the Triangle office at Salt Lake City, has been appointed branch manager for the Select Corporation, succeeding Robert A. Brackett.

Fred Almy, Jr., has been named manager of the Owen Moore Company, now in the midst of production on the West Coast of a script called "Love Among the Chickens," starring Owen Moore.

William Davidson, well-known leading man and character actor, has been selected to play the character "Macy" in the new Selznick film "Prince of Pines."

"Best One-Man Sketch in Vaudeville"
George Yeoman
and Lizzie in
"The Editor of the Assassinated Press"
By JAMES MADISON
Keith's Royal Theatre This Week

W. Robert Golden, well known New York newspaper man, who was recently a member of the New York Herald staff, has been assigned to the Selznick Fort Lee and Bronx studios to represent the publicity department of Selznick Pictures. Miss Katherine Ann Porter, who formerly held that position, is now affiliated with the home office publicity staff as feature writer.

Burton George, who was selected by Myron Selznick to direct the big special production "Prince of Pines," has gone to New Hampshire to make several exterior scenes which are necessary in the drama. "Prince of Pines" as written by Willard Mack.

Edythe Sterling will be featured in the new film, "The Girl Who Dared," which will be distributed through Republic Distributing Corporation.

William Duncan has begun work on Vitagraph's new serial, "The Silent Avenger," written by Albert E. Smith, president of Vitagraph, and Cleveland Moffett.

In furtherance of its policy of giving exhibitors every possible assistance in the exploitation of their features, Pathe has just published the Pathe Messenger, which, hereafter, will appear monthly. Its purpose is to carry to the exhibitor, business-building plans and dollar-making ideas.

Barbara Ann Chambers, popular writer of magazine fiction, has been engaged as a member of the reading staff of the scenario department of Selznick pictures. Miss Chambers appeared on the stage under the name of Livia Nye in "Within the Law," and "The Talker," for several seasons.

"A Man of Iron," written by ohn Lynch, scenario editor for Selznick pictures, is scheduled for early production.

Dorothy Preyer has been engaged to appear in a Selznick production.

Thomas Meighan and his wife arrived in New York last week.

Raoul Walsh is working on his first Mayflower special, called "The Deep Purple."

George A. Carlin has joined the Metro publicity department under Jack Meador. He was with the Evening Sun before.

Robert C. Bruce, scenic director for Educational, sailed last week for a two month's trip through the West Indies.

Tom Terriss is commencing work upon a big special production for Vitagraph, which will either be "The Great Divide" or "The Great Ruby."

W. A. Denton has become the owner of the Palace Theatre, Cherokee, Oklahoma, succeeding Earl Southwick.

J. R. Mills, who operates a house in Yale, Hominy, Oklahoma, has bought the Electra from J. L. Sherwood.

J. R. Rainey, who owns two houses in Clarksville, Texas, has leased the opera house for a period of fifteen years.

Sid Webb has sold the Fanning-Dunn Amusement Company, of Mineral Wells, Texas, the Crazy Theatre, which the new owners will enlarge.

The Hippodrome, in Pittsburgh, has reopened under the management of Harry Handel.

Mischa Gutterson, in association with J. Arensen, of Seattle, has bought from Martin S. Cohen, the Strand, Portland, Oregon.

Joe Lucas has sold to William G. Ripley, representing the Western Amusement Company, the Liberty and Grand, Centralia, Washington, for the sum of $30,000 in cash.

Charles and Louis Levin have bought the Strand, Bridgeport, Conn., from Charles J. Berger. The price was $77,000, which includes the purchase of the $25,000 lease held by Kontos Brothers.

Dan Meyershas has begun work on the remodeling of the Hinton, Muskogee, Oklahoma, at a cost of $40,000.

W. C. and R. J. Clark have bought the Lyric, Wellston, Oklahoma, from Mrs. Williams.

The Dreamland, Karres City, Texas, has been leased to Joseph Farr by A. Conrads.

Eugene Pallette will be Viola Dana's leading man in "Parlor, Bedroom and Bath."

Harry Weinberg, salesman for various exchanges out of Omaha, has been added to the Fox exchange as assistant manager to Manager Sidney Meyer.

Marjorie Daw and J. Barney Sherry, two of the leading players in Marshall Neilan's "The River's End," which will be released the middle of this month through First National, have been loaned, together with Wesley Barry, Neilan's twelve-year-old boy star, to the Maurice Tourneur Company.

J. Barney Sherry, who will shortly be seen as Inspector McDowell in Marshall Neilan's "The River's End," by James Oliver Curwood, was last week taken seriously ill with pneumonia.

"Poor, Dear Margaret Kirby," one of Kathleen Norris' stories which appeared in the Saturday Evening Post some five years ago, has been purchased by Selznick.

Lewis Allen Browne, of the Selznick scenario department, has written a stage comedy, "The 100% Girl," which will go into rehearsal early in February. Mr. Browne's latest work for Selznick was "The Land of Opportunity," a Ralph Ince production.

Myron Selznick has purchased a new comedy entitled "Charlie's Ward," an unpublished story by A. Guisti, a San Francisco writer.

P. A. Powers, of Universal, has left for Universal City, California, where he will remain indefinitely.

R. Carol Kapleau is the latest addition to the Thomas H. Ince scenario department at Hollywood.

Thomas H. Ince has purchased "The Counterfeit," by H. B. Daniel; "The Incubus," by Marjorie Benton Cooke, and "An Adventurous Day."

The directorial staff of the Christie Studios has acquired Reggie Morris, formerly with Sennett.

Monte Banks has completed his first starring comedy in two reels, called "A Rare Bird."

DR. SUSS' MOTHER DIES

Doc Suss is mourning the loss of his mother, who died in the Harlem Hospital recently. She was 93 years of age at the time of her death.

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JOHN BARRYMORE HITS HIGH GEAR IN "RICHARD III"

"RICHARD III." A tragedy by William Shakespeare. Presented by Arthur Hopkins, at the Plymouth Theatre, Saturday evening, March 6, 1920.

CAST.

King Henry VI.....Arthur Row
Queen Margaret.....Rosalind Ivan
Edward, Prince of Wales....
Burford Hampden
Duke of York.....Marshall Vincent
Dutchess of York.....Thomas Wise
Edward .....Reginald Denny
George.....E. J. Ballantine
Richard III.....John Barrymore
Edward.....Mary Hughes
Richard.....Helen Chandler
Children of Clarence....
Helen Chandler, Lois Bartlett
Earl of Warwick..Walter Ringham
Duke of Buckingham..Leslie Palmer
Duke of Norfolk.Robert Whitehouse
Earl of Derby....George De Winter
Lord Hastings.....Lewis Sealy
Cardinal Bourchier....
Montague Rutherford
Earl of Westmoreland
Robert Whitehouse
Lord Clifford..Stanley Warmington
Lord Rivers....William J. Keighley
Lord Grey.....Denis Auburn
Sir James Tyrell..John M. Troughton
Sir Richard Ratcliff....
Montague Rutherford
Sir William Catesby....
Stanley Warmington
Sir James Blount...Malcolm Barrett
Sir William Brakenbury....
William J. Keighley
Lord Mayor of London....
Isadore Marcil
First Murderer.....Tracy Barrow
Second Murderer.....Cecil Clovelly
Richmond.....Raymond Bloomer
Queen Elizabeth..Evelyn Walsh Hall
Lady Anne.....Helen Robbins

The performance of "Richard III" on last Saturday night at the Plymouth Theatre was in many respects the most interesting presentation of that bloodiest of tragedies to be witnessed in many a day, for, aside from marking the first appearance of John Barrymore in a Shakespearean role on any stage, it saw the breaking away from traditional ties of production that have bound the drama since its first production at the old Shakespeare playhouse in London, more than three centuries ago.

As Arthur Hopkins is making his first appearance as the producer of a tragedy, and that by Shakespeare, it is not more than right that a certain amount of space in this review be given over to his methods. The backgrounds for the succeeding episodes were designed by R. E. Jones. They are from time to time distinguished by illuminating touches of imagination, and are always beautiful in line and color. Then, the lighting effects have been contrived with consummate skill.

In addition to this, the costumes, rich in texture and harmonious in hue, clothed with almost unvarying beauty the characters that moved throughout the chronicle.

The most striking scenes were brought to view when Richard enters the Tower to kill Henry. He finds the aged king penned in a cage in the centre of the vast room. The exterior of the Tower shows its mellow and time-worn walls stretching straight up into the heavens. When the murderers seek out Clarence, the spectators view the murder through the row of bars which seem to make the whole stage a barred prison cell. The pageantry of the performance, always held subject to the sense of the scenes and designed as an illustrative accompaniment, reached its height in the throne room of Richard seated with Anne at his side.

John Barrymore reached the height of his career as an actor in the role of Richard. To say that his performance was an artistic achievement is the best description that can be given his portrayal of the tragic role. As for the remainder of the company assembled for the numerous roles, it is not of even quality. But it is probably as efficient as could be found.

Among the other performers of merit were Leslie Palmer as the Duke of Buckingham, E. J. Ballentine as the Duke of Clarence and Mrs. Thomas Wise as the Duchess of York. On the other hand, Helen Robbins, as Lady Anne, and Evelyn Walsh Hall, as Queen Elizabeth, were colorless and ineffective.

DRAMATIC STUDENTS PUT ON NEW PLAY LIKE OLD TIMERS

"OUR MR. HEPPLEWHITE." A comedy in three acts by Gladys Unger. Presented by the American Academy of Dramatic Arts and The Empire Theatre Dramatic School, at the Lyceum Theatre, Friday afternoon, February 27th, 1920.

CAST.

Herbert Hepplewhite..Walter Ducart
The Earl of Lamberhurst..
Maxwell Dilts
The Hon. Adrian Dalglish..
Paul Huber
Sir Nicholan Parfitt..Edwin Hensley
Lord Bagley.....Weston Ross
Mr. Mothrop.....Maxwell Dilts
Mr. Larper.....Edwin Hensley
Pritt.....Wallace Hickman
A Curate.....Byron Doty
Granger .....John Coggshall
Footman .....Leward Meeker
Keturah .....Marie Meadows
Ernestine.....Judith James
The Marchesa di Candia.....
Olga Olonova
The Hon. Jane Bagley..
Margaret Hollinger
Miss Adela Hucks..Theressa Colburn
Mrs. Appenbell.....Elinor Ritter
The Curate's Fiancee.Pauline Halpert

Despite the fact that the effectiveness of "Our Mr. Hepplewhite," presented at a special matinee last Friday by student actors depends entirely upon its character delineation, the play, in so far as acting was concerned, proved to be in every sense of the word a successful one.

As for the play itself, it was hardly intended for an American audience in its present form. This performance marked its first presentation on this side of the water, and before the piece could ever hope to achieve the slightest success in this country it would have to be entirely revised, in that the most telling incidents and lines depend upon their effectiveness through a thorough knowledge of English life, not common to the ordinary run of theatregoers.

The story concerns Ernestine, daughter of Lady Bagley, who manages to support her relatives by acting as social mentor for the daughters of nouveau rich. Ernestine becomes engaged to a likable young chap, Herbert Hepplewhite, manager of a London emporium. The match is opposed by the mother and by practically every other member of the aristocratic family.

Lady Bagley, in order to have Hepplewhite appear in an unfavorable light, invites him to spend a week at Bagley Towers. He accepts, but wins the approval of the entire family. However, his fiancee discovers at the eleventh hour that she loves her cousin and the engagement is broken very opportunely, for Hepplewhite, in the meantime, has developed a deep regard for a Miss Adelia Hucks, daughter of an Australian millionaire. All ends happily.

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"SILAS LAPHAM" TO TOUR

"The Rise of Silas Lapham" has been placed in rehearsal by James K. Hackett and will take to the road within the next two weeks for a Spring tour of the cities in the East.

INDORSE "ABRAHAM LINCOLN"

The Catholic Theatre Movement has recommended John Drinkwater's "Abraham Lincoln," which makes the eighth of the current season's output of plays that carries the movement's endorsement.

DEATHS

PHILIP RUPPEL, thirty-six years old, a motion picture actor weighing 400 pounds, died last week at Garwood, N. J.

ANNA ALICE CHAPIN, one of the collaborers on the libretto of Victor Herbert's musical piece, "Babes in Toyland," died last week.

ALICE CHERRY, circus fat woman, died recently at the home of her sister, 572 Ninth Avenue, of an attack of acute bronchitis. She was fifty-eight years old and had been a circus attraction for more than thirty years. Up to the age of 22 her weight was normal. After that she took on weight rapidly and at the time of her death weighed 648 pounds. A special coffin had to be built and, with the body in it, was hoisted out of the window on its way to the cemetery. The body was placed in a vault in Ridgefield Cemetery, Ridgefield, Conn.

NORBERT M. CILLS, who played one of the leading roles with Marjorie Rambeau in 'Eyes of Youth," in San Francisco, died last week of influenza. Mr. Cills began his career at the Alcazar Theatre and, for a long time, worked under the management of David Belasco in "The Rose of the Rancho." His death occurred on the eve of a new venture to be known as the San Francisco Community Theatre, of which he was director.

BERTIE HARRY WARD, an English actor, died in London recently after a long illness. At the time of his death, he was a dramatic and variety booking agent and also operated a number of theatres in Cardiff.

PROFESSOR ANDERSON, better known as the "Wizard of the North," a magician, died in Birmingham, Eng., recently, at the age of sixty-eight.

AMAND MASCARD died last week at Glasgow, Scotland. For the past eight years he had been resident manager of the Metropole Theatre there. He was first engaged in stage work at Dover and afterwards at the Strand Theatre, London, and thirteen years ago became manager of the King's Theatre, Edinburgh, a position he held for five years prior to becoming manager of the Metropole.

SOL UNGER, the booking agent, died last Thursday evening in the French Hospital, as the result of an operation for stomach trouble. It was his second operation within two weeks.

Unger, who was twenty-eight years old, had been in the booking business for more than ten years and had been connected with Jos. Shea and the Sheedy offices, preceding the opening of his own offices. He was the exclusive booking manager for the Palais Royal and also booked other such places, in addition to vaudeville.

The funeral was held on Sunday morning and burial made in Washington Cemetery, Brooklyn.

LOUIS BARON, in his eighty-second year, died in Paris last Tuesday. The comedian entered upon his career at the age of eighteen and, while in Rouen, in 1865, met M. Cognard, director of the "Varieties" who gave Baron the principal comedian role in the production. The actor later became director of the "Varieties" and manager of the opera "Comique."

VICTOR W. SMITH, of Troy, N. Y., former director of the Troy Symphonic Orchestra, died in Gloversville last Wednesday.

ANNIE S. HEWINS died last week in the Swedish Hospital, Brooklyn, of sleeping sickness, which followed influenza. She appeared in vaudeville for a number of years and was forty-seven years old.

ADRIAN C. DUFF, photographer for Gaumont's Weekly, died last week from injuries suffered when a taxicab in which he was riding, collided with a trolley car in Brooklyn, N. Y.

BILLY DAWS, known in private life as William Downdall, died last week in Montreal, of natural causes. He was sixty-three years old.

GERTRUDE WHITMAN, an actress, was found dead in her apartments on West Ninety-fourth Street on Monday. The police are investigating some acids and powders they found in the rooms.

ABOUT YOU! AND YOU!!

Ernestine Myers, of Myers and Noon, is ill with pneumonia.

Louis Mosely has connected himself with Jack Henry's office.

Margot Kelly has been engaged for the revival of "Floradora."

The Four American Beauties are playing the Loew Circuit.

Fred Miller, one of the Trixie Four, was recently married to Vinie Hoey.

Arthur Hohl has been engaged by Lawrence Eyre for the cast of "Martinique."

Frank Hogan, of the Whirlwind Hogans, is ill with influenza in Gloversville, N. Y.

Carl Randall returned to this country from Paris Saturday, accompanied by his fiancee, Solange Hutchins.

Mrs. Albert Sherry last week presented her husband, manager of the Star Theatre, Buffalo, with a baby boy.

Marie Reegan, formerly with Bert La Mont, is now with the Joe Shea and Billy Atwell offices in the Strand Building.

Miriam Garcie closed last week with the western "Going Up" company at the Colonial Theatre, Norfolk, Va.

Lee P. Muckenfus, who recently left Arthur Klein, has moved his office into that of his sister, Rosalie Stewart.

Grace Carlyle, leading woman for the Jefferson Stock Company, Portland, Me., underwent an operation last week.

Martens and Brown, producers of girl acts, have dissolved, the firm to be hereafter known as Hodgkins and Brown.

Edward Margolies, Shubert Theatre builder, will undergo a serious operation shortly and be away about a month.

Jim Francis, Francis and Overholt, has been confined to the International Hospital, Chicago, with stomach trouble.

Robert Hilton, of Fritcher and Hilton, is suffering from typhoid fever at the Good Samaritan Hospital, Zanesville, O.

Peggy O'Neill, of "Shubert Gaieties of 1910," has recovered from an attack of the "flu," and rejoined the show in Buffalo.

The Stuart Sisters have been placed under a long term contract by **Abraham Levy,** producer of "The Little Whopper."

George King has severed his connection with the Bearwitz office and gone into business for himself as a producer and agent.

Ely Sobel has left the Walter J. Plimmer offices, and gone into the office of his brother, Nat Sobel, in the Strand Building,

Alma Francis, musical comedy star, will go into vaudeville in an act written especially for her by Edgar Allen Woolf and Harry Carroll.

Vic Leroy and **Jack Dresdner** have closed a successful tour of ten weeks over the Loew Time, and are now going South for the next eight weeks.

William E. Meeghan of "Bucking the Tiger," is suffering from a nervous breakdown at his home, 133 West One Hundred, and Twenty-ninth street, New York.

Therese Josephus, of the western "Going Up" company, was replaced by Hilda Johnson last week, when the former fell and broke her wrist while doing a tickle toe dance at the Colonial Theatre, Norfolk, Va.

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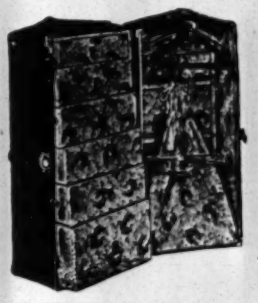

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